

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

The

MAR 18 1929

ART DIGEST

The News - Magazine of Art



"MANO THE DANCER"

BY ANDRE DERAÏN

Courtesy the Phillips Memorial Gallery

(See article, "A Derain Masterpiece," on page 8.)

Six Times the Circulation of Any Weekly Art Periodical in America

FIRST-MARCH, 1929

TWENTY-FIVE CENTS

JACQUES SELIGMANN & CO. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, Rue St. Dominique

PARIS

9 Rue de la Paix

SAINT LOUIS
484 N. KINGSHIGHWAY BL.

LOS ANGELES
2509 WEST 7TH ST.

NEWHOUSE GALLERIES

PAINTINGS

AMERICAN

FOREIGN

11 EAST 57TH STREET

NEW YORK

HOWARD YOUNG GALLERIES

IMPORTANT PAINTINGS

Old and Modern

NEW YORK
634 5TH AVENUE

LONDON
35 OLD BOND STREET

DURAND-RUEL

NEW YORK
12 EAST FIFTY-SEVENTH STREET

PARIS
37 AVENUE DE FRIEDLAND

F E R A R G I L

F. NEWLIN PRICE, *President*
37 East Fifty-Seventh St.

NEW YORK

WHITNEY STUDIO GALLERIES

CONTEMPORARY ART

10 West 8th Street

New York

MERRILL HORNE GALLERY

808 SECOND AVENUE

SALT LAKE CITY

Richards
Stewart
Harwood
Moser
Everett

Teasdel
Olsen
Howard
Jenkins
Campbell

Ware
Squires
Adams
Bancroft
Larson

"The GALLERY of P. JACKSON HIGGS"

11 EAST 54th STREET
NEW YORK



HIGH CLASS OLD MASTERS
ANTIQUITIES

Lewis & Simmons

Old Masters

and
Art Objects

730 Fifth Ave., New York
CHICAGO, 908 N. Michigan Ave.
LONDON, 74 South Audley St.
PARIS, 16 Rue de la Paix

EHRICH GALLERIES

Paintings

36 East 57th Street
New York

*The advertising columns of THE
ART DIGEST have become a directory
of the art dealers of the world.*

J. LEGER & SON, Inc.

Est. 1892

LONDON

BRUSSELS

Have the pleasure to announce
the opening of their
AMERICAN BRANCH

at

695 Fifth Ave.

4th Floor

WHERE THERE WILL BE A
PERMANENT EXHIBITION OF
ATTRACTIVE PORTRAITS OF
THE 18th AND 19th CENTURY
BRITISH AND AMERICAN
SCHOOLS

*Inspection Is Cordially Invited***CHICAGO
GALLERIES
ASSOCIATION**

220 North Michigan Ave.
CHICAGO, ILLINOIS

Paintings & Sculpture

BY

*Artists of the
West and Mid-West
Exclusively*

The Chicago Galleries offers a unique
and valuable service through its Circu-
lating Rental Plan of original paintings
at \$12.00 a year.

**MAX SAFRON
GALLERIES***American*

and

Foreign Paintings

4398 Olive Street
Saint Louis, Mo.

NAVAJO INDIAN RUGS, POTTERY AND
SILVERWORK
Appointment or Mail
J. G. WORTH care Art Digest
9 E. 50th St., New York

THE ART DIGEST

Semi-monthly, October to May, inclusive; monthly,
June, July, August and September

Publication and Editorial Offices
HOPEWELL, NEW JERSEY
Telephone: Hopewell 85

New York Office: 9 East 59th St.
Telephone: Regent 9261

EUROPEAN OFFICE

26, rue Jacob : : : Paris, France
Telephone: Littre 43, 55

Published by THE ART DIGEST, Inc.; Peyton Bos-
well, President; W. F. Chapman, Secretary;
Marcia Boswell, Treasurer.

Entered as second-class matter December 17, 1926,
at the post office at Hopewell, New Jersey, under
the act of March 3, 1879.

Subscription Rates, NATIONAL EDITION
UNITED STATES \$2.00
CANADA \$2.20
FOREIGN \$2.40
Single Copies 25 Cents

Subscription Rates, DE LUXE EDITION
U. S. \$5.00 FOREIGN \$5.40

Editor-in-Chief.....PEYTON BOSWELL
European Editor.....H. S. CIOLKOWSKI
Paris Editor.....REGINALD COGGESHALL
Berlin Editor.....WINTHROP HAMLIN
Business Mgr....WENTWORTH F. CHAPMAN

Vol. III — 1st March, 1929 — No. 11

What They Say**A Word from Mr. Henkora—**

"As one of the first subscribers to THE ART
Digest I want to tender my congratulations. The
success of the magazine is wholly due to your
courage and perseverance. America, at last, is
the proud possessor of an unbiased art journal.
Subscription is all but insisted on in my school."
—Leo A. Henkora, Henkora School of Art, Min-
neapolis.

Clivette Wants Sugar. It's Not Good for Him—
"What a great work you are doing for the art
world! More than all the museums on earth!
By the way, why is there so much talk about
the art museums? Why do the poor plodders
after the Goddess of Beauty write against these
charnel houses of antiquity? We don't usually
get back at graveyards! The *Christian Science
Monitor* is quite right,—art should be discour-
aged.' Christ was very much against it. He pos-
sibly saw what they would do to him for cen-
turies. Christianity has not been strengthened by
the 'portraits' of the Divine One. He has been
made the 'King of Contortionists.' A natural
saint is not so bad, but the soul rebels at a
twisted one. . . . But seriously speaking, I
would send you a life subscription, but I don't
want to beat THE ART DIGEST. I expect to live
a — of a long time. I read from the outer
cover to the back page, word by word, including
the advertisements. Then I begin nibbling at the
top right-hand corner and never stop until I have
devoured the entire magazine. The only thing
I can suggest for the improvement of THE ART
Digest is to have the paper made a little sweeter.
I buy six or seven copies each issue from the
newsstands and give them to those who look in-
telligent; many times I wander far into the night."
—Clivette, New York.

Wants Juries to Explain—

"I was thinking that if you could persuade the
judges in all exhibitions to give a brief summary
of why they gave a prize to this one or that one,
it would help not only the people at large to

**GRACE HORNE'S
GALLERIES**

Stuart at Dartmouth, BOSTON

Throughout the season a series of
selected exhibitions of the best in

CONTEMPORARY ART**BRODERICK GALLERIES**

BUFFALO, N. Y.

*Paintings**Antiques**Prints*

OLD ENGLISH SILVER AND
SHEFFIELD PLATE

**MACBETH
GALLERY**

1892—1928

THIRTY-SIX YEARS
OF
American Art

15 East 57 New York

MEMBER A. D. A. P.

Robert C. Vose

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE

Carved Frames

559 Boylston Street

Copley Square

BOSTON

de hauke & Co

3 East 51

*Modern Paintings***The Milch Galleries****AMERICAN**

PAINTINGS
WATER COLORS
DRAWINGS
ETCHINGS
SCULPTURE

Exhibitions

108 WEST 57TH ST., NEW YORK

Members Associated Dealers in American Arts

Established 1848

**F. Kleinberger
Galleries, Inc.**

ANCIENT PAINTINGS
SPECIALTY PRIMITIVES
of all Schools
and
OLD DUTCH MASTERS

NEW YORK: 12 East 54th St.
PARIS: 9 Rue de l'Echelle

THOMAS J. KERR

formerly with
DUVEEN BROTHERS
IMPORTANT PAINTINGS
BY OLD MASTERS
ANTIQUE WORKS
OF ART
TAPESTRIES
FURNITURE

510 MADISON AVENUE (4th floor)
NEW YORK

DIKRAN G. KELEKIAN

*Egyptian, Greek and Persian
Antiquities*

BANKERS TRUST BUILDING
598 Madison Avenue
NEW YORK

Opp. American Mission CAIRO 2 Place Vendôme PARIS

Robert Hyman & Son

OLD PORTRAITS AND
DECORATIVE PAINTINGS
OBJECTS OF ART

715 Lexington Av. (near 57th St.)
Tel. Regent 7236 NEW YORK

**GALERIE
BEAUX ARTS**

110 Maiden Lane San Francisco

March 1-16

Oils, Water Colors, Drawings, by Smith
O'Brien; Group Showing by members

NATHANIEL M. VOSE

OF PROVIDENCE, R. I.
(TWO GENERATIONS IN ART)
PAINTINGS FRAMING
RESTORING

Canteur Art Galleries

Formerly Keers Galleries
17 WASHINGTON ST. NEWARK, N. J.

ETCHINGS
PAINTINGS
SCULPTURE

FINE COLOR PRINTS
OBJECTS OF ART
FINE FRAMING

see paintings in a truer light, but would also give the student an inkling as to what to look for. Many times a prize is given to something that perplexes the student. All teachers stress drawing, and then a picture disregarding or apparently disregarding all drawing gets a prize, or a thing with muddy looking color gets a mention, and the poor student feels helpless and lost."—John Down Allen, Washington, D. C.

"Entirely Covers the Ground"—

"I take only THE ART DIGEST. I have not the time to read many art publications and as yours entirely covers the ground of modernist movements as well as news of the more generally accepted output, I have decided THE ART DIGEST more satisfactorily covers the ground in which I feel the keenest interest. I wish you could give us more of the present German expressionists' work, however. I often marvel at the amount of ground you cover, and wonder how you keep so many persons gleaming over such wide distances. Personally, I thank you for the catholicity shown."—E. Richardson Cherry, Houston, Tex.

"Fills a Long Felt Need"—

"We enjoy THE ART DIGEST very much indeed. It fills a long felt need and I never miss reading the notices and reviews. It is just the magazine I have felt the need of for a long time, for it covers the art field in the most interesting and comprehensive manner, giving all the current events. We hope it will continue to meet with its deserved success and popularity and continue to promote art interest in America. It is particularly valuable to people distant from the main art centers."—Georgia Morgan, Lynchburg, Va.

"An Illustrated Newspaper"—

"Herewith Mrs. Montague's four year renewal. She is a subscriber to _____, which she finds admirable as a magazine but, of course, not comparable to THE ART DIGEST for newness. You have the news field in the art world, and it is hoped you will not solidify into a magazine type of publication but will remain fluent as an illustrated newspaper of the art world."—Jeffry Montague, Chattanooga, Tenn.

Reads It "Over and Over"—

"There hardly seems any place for improvement in THE ART DIGEST, as you have given us each issue a wonderfully interesting and helpful magazine. I read it over and over and find it new every time."—Miss Emma B. King, Indianapolis, Ind.

Six Months on Trial—

"After having received THE ART DIGEST for six months I wouldn't be without it. It fills a need. I gladly mention it to my art friends."—Emilie S. Perry, Pasadena, Cal.

Indispensable in Art World—

"It is certainly a good magazine and indispensable to those in the field of artistic endeavor."—Edgar Payne, New York.

"To Keep in Touch"—

"The magazine is splendidly edited for the busy person who wants to keep in touch with important art happenings and the trend of modern painting, sculpture and architecture."—Amelia Cottell, Chicago.

"The Very Best"—

"Your magazine is excellent,—the best of magazines, in fact,—and I greatly appreciate it."—Esther Hunt, New York.

Too Much to Miss—

"I would miss a good part of life if I failed to see THE ART DIGEST."—Erwin H. Hobbs, Los Angeles, Calif.

**VAN DIEMEN
GALLERIES**

Paintings

BY

OLD MASTERS

NEW YORK

21 E. 57th Street

AMSTERDAM
Rokin 9

BERLIN
Unter den Linden 17

**COURVOISIER
LITTLE GALLERY**

Etchings - Fine Prints

474 POST
SAN FRANCISCO - - - CALIFORNIA
Framing—Gilding—Gold Leaf Work

**Wildenstein
& Company, INC.**

*Old Masters
Rare Works of Art
Tapestries*

647 Fifth Avenue

NEW YORK

57 Rue La Boetie, Paris

**Paul Rosenberg & Co.
INC.**

647 Fifth Avenue
NEW YORK

21 Rue La Boetie
PARIS

*French Painters
of the
XIX. and XX. Centuries*

Findlay Galleries, Inc.

EST. 1870

1225-27 Baltimore 4634 Mill Creek
Kansas City, Mo.

*Foreign and American
PAINTINGS
ETCHINGS*

Member Associated Dealers in American
Paintings

Established 1875

CALO GALLERIES

128 West 49th St., NEW YORK
Tel.: Bryant 6739. Bet. B'way & 6th Av.

**WE BUY AND SELL
PAINTINGS BY
AMERICAN & FOREIGN ARTISTS**

HERZOG GALLERIES

OF HOUSTON, TEXAS

PAINTINGS - ANTIQUES
OBJETS D'ART

3619 Main St. Correspondence invited

J. J. Gillespie Company

Established 1833

Paintings, Etchings, Mezzotints
English Antique Furniture
639 LIBERTY AVENUE
PITTSBURGH PENNA.

**PURNELL GALLERIES
OF BALTIMORE**

Paintings Objects of Art Prints
Bronzes Frames

The ART DIGEST

Publication
and Editorial Offices
Hopewell, N. J.

A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

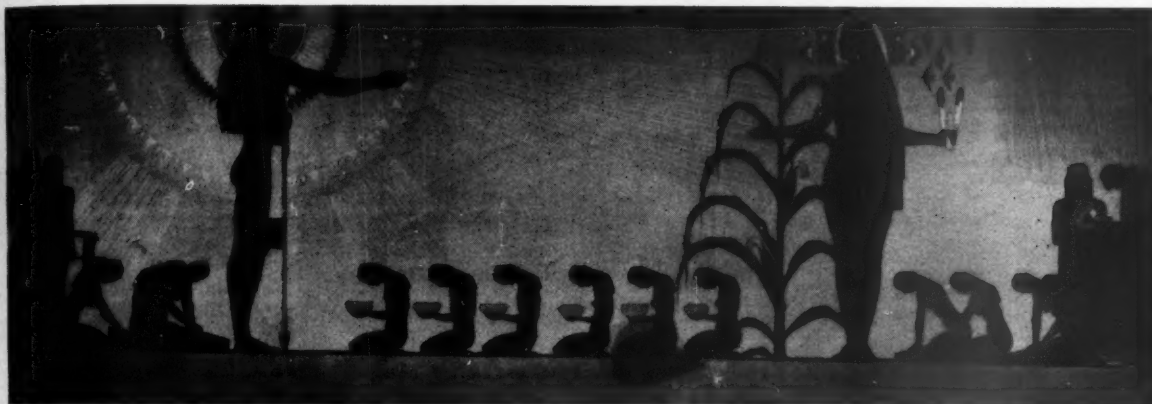
European Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume III

Hopewell, New Jersey, 1st March, 1929

Number 11

A Western Painter Expresses the West In Murals at Phoenix



"Legend of Earth and Sun," by Maynard Dixon. Mural Decoration for the Arizona Biltmore Hotel at Phoenix.

Maynard Dixon, intensely western in personality and theme, who will be remembered in the east from a collection of his paintings shown at the Macbeth Gallery, New York, has within the last few years become the most active mural painter on the Pacific Coast. The western critics have hailed "The Legend of Earth and Sun," which is the first of a series he is doing for the dining room of the Arizona Biltmore Hotel at Phoenix, as a particular triumph.

This work, 25½ feet wide by 8½ feet high, has just been completed in the artist's San Francisco studio. It will be flanked on either side by "Apaches for War" and "Hopis for Peace." The total width of the decorations will be 96 feet. The structure appears to grow out of its desert mother earth. Great square concrete blocks form its inside and outside finish. Mr. Dixon's designs take the form of "hangers," which depend, loose against the wall, from flat steel rods weighted at the bottom. The edges are to be bound with 12-inch strips of dark green-blue. The pictures are stained with diluted oil into heavy linen crash.

These pictures, asserts Florence Wieben Lehre, critic of the *Oakland Tribune*, "prove that Dixon is an artist capable of that subordination of the picture to architecture that is necessary to successful decoration. He has lived among the American Indians, and has caught the mystery of their legends and the glamour that attaches itself to the history of the old west. 'The Legend of Earth and Sun' portrays no already existing tale. It is Dixon's idea of the eternal story of Father Sun and Mother Earth, connected up with Indian legends—the bounty of nature and the promise of the goods that man shall prosper.

"The general color of the decoration is in harmony with the color scheme of the room. The background is golden-tawny, while earth reds, ochres, and dull burnt-orange prevail in the figures. The accents are of

turquoise, dusty black, and burnt vermillion. The concentrations behind the heads of the large figures are gold-yellow, scarlet, turquoise, and apple green. The big sun disk is a daffodil yellow. The whole lends a 'bricky' quality in keeping with the texture of the walls.

"The symbol behind the Sun's head is

adapted from the mask of the sun Katchina (Hopi demi-god), and the symbol behind Earth's head is taken from the head tablet of the Corn Maiden. The general feeling is a plain field of frosty gold. The carpet of the dining room has been woven in the same colors as the decorations. The upholstery is of uncolored rawhide."

The Famous Case

The famous case is over. Nine good men and true believed that Sir Joseph Duveen had maliciously libeled the title of a genuine Leonardo da Vinci owned by Mrs. Harry Hahn and that he should dig down into his \$50,000,000 or more and pay for the damage. Three other good men and true, one of them an employee of J. P. Morgan & Co., held that Sir Joseph's art experts were right, and that "La Belle Ferronnière" was not a da Vinci. The nine and the three argued for fourteen hours, and disagreed. If Mrs. Hahn, native of France who was wed by an American army officer who has an automobile business in Junction City, Kan., hasn't had enough by this time, she will have to bring a new suit in order to obtain what she believes is justice. This will cost another fortune in fees and expenses. Maybe she hasn't got the money. Maybe Sir Joseph has finally won.

THE ART DIGEST missed making a reputation for itself as a prophet. It knew in its young-old bones that the jury would disagree. It wanted, in its last issue, to say so. It hesitated, and was lost.

This famous suit at law cost Sir Joseph Duveen many times what it cost Mrs. Hahn. He marshaled the highest priced lawyers in the world, and the art experts who have the greatest "reputations,"—enough of these commodities to provide a three-weeks fight. But whatever it cost was cheap enough. The next person who defies the opinion, or the will, or the methods, of the baronet, will hesitate. Not only does the law, and the jury system, seem to hedge him about, but

fate also seems to fight on his side: Edgar Gorer sued him for \$200,000 for disputing the authenticity of a Chinese vase, and went down on the Lusitania; the art dealer Demotte sued him for \$200,000 for calling a medieval image a "fake," and he was killed soon after in a shooting accident on a lonely farm in Normandy. It is proverbial in the art world that a shrug of Sir Joseph's shoulder can damn the sale of a work of art by a rival dealer, no matter how powerful that dealer may be. "I had the chance to buy it, but—" (shrug), is said to be the formula.

The business organization of Duveen Brothers is marvelous in its efficiency. Whenever a work of art comes into the market, whether it be in London or in some remote province of China, an agent of Duveen Brothers usually will have passed the word to his firm. A rival dealer is helpless. If he fights he tempts fate. The Hahn case has confirmed a tradition in the art world. No matter what it cost him, it has been worth from \$1,000,000 to \$5,000,000 to Sir Joseph.

If the French Mrs. Hahn feels that the nine and the three good men and true have not given her Anglo-Saxon justice, and if she is financially able to seek it again, she will probably have to figure out a new way to serve a process on Sir Joseph. Once her summons was served by a motor cyclist putting it through the open window of the art dealer's car as it passed through Central Park. The next time a charming lady calling herself a countess, and with an elegant card bearing a coat of arms, called at Du-

veen Brothers and asked to see Sir Joseph. With correct ceremony she was ushered into "the presence," and handed Sir Joseph the summons. Probably the Hahn forces will be clever enough for a third process serving, if they decide their cause is not utterly hopeless.

No matter what Sir Joseph has gained in the establishment of his suzerainty of the art world—whether it be worth \$1,000,000 or \$5,000,000 to him—the art trade devoted to old masters has received damage that may amount to much more. Hard boiled newspaper writers were given the opportunity to be cynical, sarcastic and disillusionizing, and the famous case of Hahn vs. Duveen has done much to dispel the aureole of romance that surrounds ancient art. Experts have been held up to ridicule, and the whole business has been calculated to put American millionaires in a questioning mood. The lot of dealers in old masters, who honestly do the best they can, in spite of the fact that the "recognized" experts must first serve those who have caused them to be "recognized," has been made rather hard—whether Sir Joseph cares a sou or a tuppenny.

As a sample of newspaper truculence, here is the "dramatis personae" of Hahn vs. Duveen printed by the New York World for the entertainment of its readers:

LEONARDO DA VINCI, illegitimate son of a Florentine solicitor, born in the year 1452 to a wench of the town of Vinci and educated by the painter and sculptor Verocchio. Painter, sculptor, philosopher, architect, military engineer, student of anatomy, mathematics and biology. Leonardo personified in his genius the greatness of the Italian Renaissance. He served the Dukes of Milan and Francis I. of France. Many museum paintings are marked with his name, but only six, including the "Mona Lisa" and "The Last Supper," are universally conceded to be his.

"LA BELLE FERRONNIERE," a painted dual personality, whose design is attributed to Leonardo. The moot question is whether the Hahn painting or the "Belle" in the Louvre Museum is a copy.

MRS. HARRY HAHN, a stolid Breton with titled relatives, whose painting was her dot and who was surprised to learn that a work of Leonardo would be worth a lot of money.

HARRY HAHN, an automobile salesman from Junction City, Kan., with a moon-like, optimistic smile. Custodian of his wife's treasured dot.

GEORGE SORTAIS, art expert of a Paris court, who in 1916 declared the Hahn painting to be a Leonardo.

SIR JOSEPH DUVEEN, the world's leading art dealer, who in 1920 said Sortais was wrong, and got himself into a lot of litigation by sticking to his dictum.

VADIM CHERNOFF, a Russian painter, who has exhibited in Brooklyn and at the Sesqui-Centennial Exposition. He paints with tempera, as did Leonardo. He has seen Leonardo's undisputed works and says Sortais is right, that the Hahn painting was done with fifteenth century pigments and the Louvre picture was not.

BERNHARD BERENSEN, **LANGTON DOUGLAS**, **ROGER FRY**, **F. SCHMIDT-DEGENER** and **SIR CHARLES HOLMES**, all well-known figures in the world which deals professionally with old masters. Though some of them have thought that the Louvre painting was by Leonardo's pupil, Beltraccio, they now agree that Leonardo did it and declare Sir Joseph was right. They have stated this in long testimony dealing largely with abstract qualities of art and such particulars as the cracks in paint. In general, they never heard of Sortais before they entered this case.

S. LAWRENCE MILLER, Mrs. Hahn's lawyer, little known before this trial, who blandly ignores aesthetics. By grilling Sir Joseph five days he established that the art dealer's standards are somewhat nebulous and that he is a hard-boiled cross-examiner.

LOUIS S. LEVY, Duveen's urbane counsel, assisted by **GEORGE W. WHITESIDE**, a conscientiously assiduous objector, and **WALTER H. POLLAK**, who may have won a college medal for elocution and oratory.

SUPREME COURT JUSTICE BLACK and **TWELVE JURORS**, who admitted they knew nothing of Leonardo and who spent their third week yawning.

S. Lawrence Miller, the famous Kansas City attorney who piloted the Hahn cause, made no effort to bring before the jury the court record of the even more famous case of the United States vs. Duveen Brothers, in which the art firm was obliged to pay a fine of more than \$1,000,000 for withholding money from the government in the matter of customs duties.

A Modern Italian



"Madonna and Child," by Libero Andreotti.

"One of Italy's foremost modernists," is the way the Minneapolis Institute of Arts describes Libero Andreotti in announcing the gift by Mrs. Charles S. Pillsbury of his "Madonna and Child." "This recent work of the Italian master shows clearly his unusual combination of mystical conception and modernistic handling. It has genuine sculptural quality in a high degree, seeming to grow from its base almost as a plant or a tree grows from the soil."

Although Andreotti is regarded as the leading modernist sculptor in Italy, his work is not well known in America as yet, says the Institute. He began life as an iron-monger, then drew cartoons for periodicals and designed book covers. Going to Florence, he failed to gain admittance to the academy, but obtained a place as helper in a sculptor's studio. He first exhibited at Venice in 1905. He is now at work on a great war memorial at Bolzano.

A Searching for Needles

By the time this edition of THE ART DIGEST is in the hands of its readers, the thirteenth annual show of the Society of Independent Artists will be under way on the roof of the Waldorf-Astoria, and the newspapers will be printing their customary freak stories. Unknown talent will be thrust up like a sore thumb.

This year 650 members will be represented, and hung alphabetically. The public will attend, and be amused,—but that is of little importance. Certain art dealers will spend hours there, trying to find "the" needle in the haystack. Needles, or things that look like needles, will be found. Some of them will turn out to be real needles. And that is the important thing about the Independents' show.

On the last day there will be solemn faces. For the Waldorf-Astoria is to be pulled down, and next year the society will have "a bigger exhibition place," but not the beloved old roof.

A "Modern" Survey

That quiet city, Philadelphia, can work up more excitement on the subject of modernism than any other place in the world. Two or three years ago the Art Alliance admitted modernism to an exhibition, and a never-to-be-forgotten period of turmoil among members and backers resulted. Now it has taken up the problem once more, has arranged a show by Philadelphia modernists, to open on March 11, and has made an "interview survey" on the subject. All this, of course, following the admission of modernism to the 124th annual exhibition of the Pennsylvania Academy.

And this is what Julius Bloch said as his contribution to the "interview survey": "Modern art is a very out-of-date term, and is only used in Philadelphia. It is called contemporary art in every other city."

Whether he spoke the truth or not, Mr. Bloch certainly "put one over." He continued: "There is no short cut to the understanding of contemporary art. It must be studied and absorbed. No one can forecast the future. The best of it will survive. In spite of the resistance against contemporary art it is creeping everywhere—we see its outcroppings in our architecture, in our dress and our furniture. Contemporary art I should describe in short as being a forceful rendering of what the artist desires to state. It must be remembered that it was a long time before those great music composers, Beethoven, Bach and Wagner, were really understood and appreciated. I feel that it will be the same with contemporary art."

Charles Coiner said: "The modern artist is simply presenting the old expressions in a new way. Painting is going through an evolutionary stage the same as everything else. This is a scientific age, and art to be useful to man must conform itself to science."

Vaughan Flannery declared that great modern artists are to contemporary painting what Einstein is to applied science. "Einstein," he said, starts with his imagination to prove facts. And because many minds do not comprehend Einstein does not make him any the less great. The same argument may be applied to our so-called modern art. Artists of the old school are simply treading the time-worn paths of those that came before them. They never seek to deviate or explore into new worlds and realms of art possibilities. They are aghast at the thought of experimentation or exploration."

Philadelphia modern artists who will participate in the exhibition include: Julian Levi, Frank C. Kirk, Wuanita Smith, Franklin Watkins, Julius Bloch, Salvatore Pinto, Charles Coiner, Robert Riggs, Paul Froelich, Roy Sprecter, Ross Shattuck, Vaughan Flannery and Earl Horter.

A \$500,000 Gift

THE ART DIGEST a long time ago announced that J. Clarence Davies, New York real estate operator, would give his great collection of prints, paintings and photographs covering the growth of New York City for 300 years to the Museum of the City of New York. The actual gift is now announced, and the New York papers have devoted much space to it.

This collection, marvelous in its completeness, comprises about 15,000 pieces and is valued at \$500,000 by the museum officials. Mr. Davies began it 40 years ago.

The museum, whose greatest benefactors heretofore have been John D. Rockefeller, Jr., and James Speyer, is erecting a building in Fifth avenue, opposite Central Park.

Fun With Experts

The hard boiled members of the Fourth Estate reacted positively to the "La Belle Ferronière" case. They saw in Sir Joseph Duveen and the expert witnesses a source of entertainment, and there was just a little of the "debunker's" attitude in the way they reported the case. They showed no reverence either for Sir Joseph's money or his title. Even the columnists had their jibes. The best that appeared was the following in "The Sun Dial" of the New York Sun, under the title, "An Art Expert Testifies on Mr. Elmer Twitchell's 'Portrait of a Dish of Fruit'":

Q.—Now, sir, what is your opinion of this painting?

A.—It is not a genuine Twitchell; it is obviously a copy.

Q.—How can you tell?

A.—By the bananas.

Q.—Why by the bananas?

A.—The original Twitchell "Portrait of a Dish of Fruit" was a study of a dish containing three oranges, four apples, a bunch of grapes and a banana. In this painting the banana is simply not a Twitchell banana.

Q.—It looks to me like a perfectly good banana. What's wrong with it?

A.—It lacks depth. To me it is just a blotch and when I want bananas I want bananas, not blotches. If you study it carefully you will see it is flat like a shoe horn. You wouldn't want to reach into a dish of fruit for a banana and draw out a shoe horn.

Q.—How about the apples in this painting?

A.—They do not look to me like Twitchell apples. They are too flabby. Mr. Twitchell was a great artist who painted nothing but Grade A eating apples. The ones in this painting are cooking apples at best, and very likely cider apples. The third apple from the end, reading from left to right, looks like a restaurant applesauce apple.

Q.—Look at the apple next to it. Is that not a very beautiful study, free from any flaw?

A.—It strikes me more like a tomato.

Q.—How often have you been struck by tomatoes?

A.—I decline to answer upon advice of counsel.

Q.—You don't care for tomatoes, I take it?

A.—Well, that depends. Stewed tomatoes are not bad and my Aunt Jennie used to make a tomato salad that was . . .

Q.—Leave your Aunt Jennie out of this.

A.—Very well, sir, but she could make a wonderful tomato salad whether I leave her out of this or not.

Q.—Who cares about your Aunt Jennie and her tomato bisque?

A.—Salad, not bisque, sir.

Q.—Let's get back to the evidence. Now what's wrong with those apples in this painting?

A.—They have no feeling. I want to feel an apple.

Q.—You're thinking of green apples, are you not? They're the feeling kind.

A.—I am thinking of all apples. The apples in this painting are too fat. They have no structure. There is no mysticism.

Q.—There is no mysticism in apples, is there?

A.—If you had ever had any cider brandy you wouldn't ask such a foolish question.

Q.—Let us leave the apples and come to the oranges. Surely you have no criticism to offer of those, have you?

A.—Are those oranges? I thought they were sweet potatoes.

Q.—What gave you that idea?

Munnings Has Show, and McBride Gets Salty



"The Frisian Bull," by A. J. Munnings.

A. J. Munnings, the John Singer Sargent of horses and the sporting life in England, showed fifty of his canvases at the Howard Young Galleries, New York, and got compliments on his mastery and his vigor from the critics, all save Henry McBride of the Sun, who saw his opportunity and took it. There are some who think Munnings in the days to come will become an "old master"—a sort of Wouwerman, or a Cuyper, or a Paul Potter. Romance and the gilding effect of time would seem to point to this, for, as the Post says: "The pageantry of hunting and racing is given in bright color, with sure brushwork and unerring sense of effective composition. Aside from the fidelity of the aristocratic portraits of racing horses and hunters which beguile one, there is a delightful presentation of English life in the background of hunts and races."

But Henry McBride wrote this: "A painter secure in his public is a happy man, let critics say what they will. Mr. Munnings paints horses and the horse life so acceptably that he finally arrived at doing an equestrian portrait of the Prince of Wales. That was, naturally, the apogee of a career which, however, has been singularly busy and full of pleasant happenings. It is a delightful thing to be an acknowledged painter of

horses in England. It lets one in on a life upon which every one wishes to be an authority. Being an expert on horses is, in itself, a salty profession; but being a painter of horses implies two kinds of expertism. It permits one to know the jockeys and trainers on even terms, and who would not like to know jockeys and trainers intimately?—and then when one's painting task in the stable-yard has been ended for the day, one can wash up and go to tea in the drawing-room, retailing to such haute noblesse as may be lurking about, the crumbs of accurate racing knowledge that one may have picked up during the course of the day.

"It's play-boy stuff, of course; but the world, on the other hand, will surely never grow tired of playing. It's odd that some of our artists do not adopt similar lines. The tatractive thing about it is that it does not require—ahem—positive genius. Intelligence is enough; that, and a willingness to work. . . . We have baseball, boxing and other activities. Any artist who went wholeheartedly into such themes would escape at once the machinations of the critics and would render them powerless, for he would achieve a supporting public that would enable him to laugh at criticism."

A.—They're too muddy for oranges. Mr. Twitchell was a great student of oranges. He never would have painted oranges like those. He would have died first.

Q.—What's the essential difference between an orange and a sweet potato?

A.—You can't get orange juice from a sweet potato, sir.

Q.—Let us take up the bunch of grapes. What have you to say of that?

A.—They are not grapes; they are brussels sprouts. In a genuine Twitchell a grape was always a grape. The man who painted this picture was copying the original Twitchell "Portrait of a Dish of Fruit" and thought they were brussels sprouts.

Q.—What, then, is your verdict on this painting?

A.—It is a rank imitation. The Twitchell painting was a study of a dish of fruit. This is a vegetable dinner.

Judge (interrupting)—That's ridiculous. It couldn't possibly be a vegetable dinner.

Expert—Why not?

Judge—It has no spinach in it!

Old Art Gallery Is Closed

This month has witnessed the passing of Keeler's Art Gallery and Auction Rooms, in Vesey Street, New York, whose owner, George W. Keeler, has retired at the age of 85 after a career of 50 years as an art auctioneer. In days long gone he had for customers many famous editors, including William Cullen Bryant, Horace Greeley and the elder James Gordon Bennett.

Chinese Galleries Come to New York

The firm of Otto Burchard & Co., dealers in early Chinese art, of Peking, Shanghai and Berlin, has opened New York galleries at 13 East 57th St.

A Second "Marseillaise" Turns up in America



"Rouget de L'Isle Singing the Marseillaise," by Isidore Pils.

This picture, famous because of the larger version that hangs in the Louvre, recently came into the possession of an American art firm, the Ainslie Galleries, of New York, where it is now on exhibition, and has been authenticated as being from the hand of Isidore Pils. The question arises, is it a replica by the artist or is it the original version from which he painted the final subject of "Rouget de L'Isle Singing the Marseillaise?"

The picture is one of the best known of all subject canvases. It is calculated to stir the heart in a measure similar to the immortal battle song which it celebrates. "The

Marseillaise" was originally called the "Chant de Guerre de l'Armée du Rhin," and was written in 1792 by Rouget de L'Isle, an amateur musician and author, at the behest of Dietrich, the mayor of Strassbourg, where the young French officer's company was quartered when Revolutionary France was fighting her first foreign foes. He spent the whole of a night over it, and sang it next day at a gathering at the mayor's home.

The figures in Pils' composition are actual portraits. Among his other paintings are three that decorate the stairway of the Opera in Paris.

A Derain Masterpiece

"A very great picture by a living artist," is the way Duncan Phillips characterizes "Mano the Dancer" by André Derain, which is now on view at the Phillips Memorial Gallery, Washington, and which *THE ART DIGEST* reproduces on its cover this issue. "I was one of the first to see this picture after its arrival at the de Hauke Galleries in New York, and I purchased it at once. Leaving it there for an exhibition I was not at all surprised at the storm of applause from press and public which greeted it immediately." He observes that Walter Pach considers Derain the greatest living artist.

Elisabeth Luther Cary wrote in the *New York Times*: "All the hardness and external austerity has gone from Derain's mood. The pigment flows from a brush as caressing as Renoir's and far more certain of its destination. All the objective charms of the subject are noted, the smooth, firm fineness of the skin, the softness of the red-brown hair, the liquid glance of the fine eyes, the fluffy, dainty ebullience of the skirt ruffled like the feathers of an agitated bird composing themselves to rest. An enchanting figure! A true masterpiece!"

Walter Pach said of the painting: "I think it is the greatest piece of painting of recent times."

What to Do With Nudes

Here is a tip for California women's clubs exorcized by the nude in art. Mathilde Kingsley, "writing up" Joseph Cummings Chase, author of "The Romance of an Art Career," in the *New York Herald Tribune*, says:

"Regarding pictures of girls in the nude, Mr. Chase has a rather interesting philosophy. There are two kinds of pictures of this sort, he believes, the modest and the immodest. The modest, chaste nudes are those whose eyes do not meet the eyes of the person looking at the picture. The brazen, immodest ones are those in which the eyes of the model look directly into the eyes of the observer, as if she were well aware of being observed and liked it."

THE ART DIGEST suggests to California artists that they make their nudes adjustable to the idiosyncrasies of observers by giving them *shifty* eyes.

New Director for Indianapolis

Wilbur D. Peat, a young man in his thirties, who has been director of the Akron Art Institute for two years, has been appointed director of the John Herron Art Institute at Indianapolis. He was born in China, the son of a missionary, spent his boyhood in the Orient, but attended the Cleveland School of Art, afterwards studying in New York and Europe.

A Mutual's Success

The Chicago Galleries Association, which in the last three years has become one of the most important factors in the art life of the Mid-West and West, has marked the beginning of its second three-year period by issuing a 40-page prospectus. This non-profit art mutual, which conducts galleries with splendid show windows and exhibition equipment at 220 North Michigan Ave., sold in its first three-year period \$185,430.33 worth of the products of its artist members. The 1926 sales amounted to \$53,871.70; in 1927 they receded to \$52,495, but last year they leaped to \$79,063.63.

The enterprise was founded by Curtis B. Camp, and is controlled by a self-perpetuating board of trustees, 35 in number, selected from the founders and lay members. Mr. Camp is president, and Harry L. Engle is manager of the galleries. No professional artist can be a trustee or an officer, but all the profits are used to promote the sale of pictures of the artist members.

During the second three-year period the dues of laymen members will be \$200 per year, and they will be allowed, in groups of 25, to select one picture during the period from the members' exhibitions, which are held twice a year. The plan contemplates 150 lay members and 150 artist members. The trustees have the sole right to invite artists and laymen to become members, and no artist is to be invited who does not reside or maintain a studio in the Middle West (beginning with Ohio) or the West. The membership therefore includes selected artists of the Chicago group, and the Indiana, New Mexico, Pacific Coast, St. Louis and Cleveland groups. Indifferent examples are excluded by a jury.

Each of the semi-annual members' shows is a competitive exhibition, and during the second three-year period approximately \$9,800 in prizes will be awarded at each show. The names of twenty-five lay members are drawn, and, in the order of the drawing, are allowed to select 25 pictures, which become their property. The jury then distributes the prizes among this group—one \$1,000 prize, one \$750 prize, two \$500 prizes, three \$400 prizes, nine \$350 prizes and nine \$300 prizes. Each prize is a purchase prize and this takes care of the 25 pictures.

Besides these semi-annual events, the galleries give one-man shows for members and exhibitions of prints. Another feature is a circulating department whereby subscribers can obtain for \$12 a year small pictures to be hung in their homes for 30 or 60 days and then exchanged for other works. Many sales have resulted from this method.

Parisians Combat Vandalism

Alarmed by the rumor that an American firm proposed tearing down a block of the fine old historic houses on the Ile St. Louis, in the heart of Paris, to make room for a modern apartment house, residents have petitioned the Ministry of Fine Arts to have the island, with all the buildings exactly as they now stand, listed as a historical monument. The cutting up of some of the ancient buildings into small studios, with modern conveniences, has also aroused anger.

Model Seeks \$100,000 for Fall

Willfred Reed, an artists' model, has sued the Board of Education of New York for \$100,000 because of injuries he sustained when he fell from a platform on which he was posing for public school pupils.

Women Art Critics Attack Organization of Modernist Women



"A Young Woman," by Anne Goldthwaite.

Margaret Breuning, of the New York *Evening Post*, and Helen Appleton Read, of the Brooklyn *Eagle*, both made spirited attacks on the group of 32 insurgent artists banded together under the name of the New York Society of Women Painters, which held its fourth annual exhibition at the Anderson Galleries. The attacks were based, not on the shortcomings of the work shown, but on the fact that the women showed it.

"Where are the organizations of artists that these ladies, now exhibiting, wish to join and cannot because of their sex?" asked Miss Breuning. "What galleries are closed to them as women? Why should the New York Society of Women Artists, however admirable their exhibition may be, exist, except as a confession that its members do not wish to compete with their masculine confreres, but desire the immunity of fem-

inine fragility to be extended to them.

"Evidently under this ægis they desire that their work shall not be judged with impartiality, but with chivalry and the tacit watchword of the Old South, 'Gentlemen, remember that she is a lady.'"

Miss Breuning excepted the National Association of Women Painters and Sculptors on the ground that it was formed when discrimination was practiced against women, and proceeded: "But why should young women who pride themselves on being modern revert to the doubtful protection of outworn procedure and band themselves together in this clinging vine sort of attitude?"

Mrs. Read, after asserting that from the standpoint of quality the exhibition does not merit adverse criticism, said: "The issue at stake is, Why have a women's organization at all? The time has passed when women need to band themselves together in order to break down the prejudice against the possibility of feminine accomplishment in art."

The *Eagle* doubted that the organization is fully representative of woman and modernism in New York, but added: "As a whole the collection shows the growing tendency among American artists to paint the so-called American scene in a direct, unmannered style."

The *Herald Tribune*: "In an exhibition notable for its inventive striving, for its originality, for almost anything except the calmest conservatism, it is unfortunate that nothing really fine comes out of it all. The closest approach to this is perhaps to be seen in 'A Young Woman,' a modest portrait by Anne Goldthwaite; a vivid 'Tahiti Beach,' by E. Varian Cockcroft, and the attractive, graceful 'Seated Figure,' done in stone by Sonia Gordon Brown, president of the society."



"Seated Figure," by Sonia Gordon Brown.

The exhibitors were: Painters—Louise Upton Brumback, E. Varian Cockcroft, Mildred Crooks, Florence Dreyfous, Elsie Driggs, Anne Goldthwaite, Thelma C. Grosvenor, Ruth Jonas, Adelaide Lawson, Blanche Lazzell, Elizabeth Grandin, Margaret Huntington, Lucy L'Engle, Katherine Lidell, Molly Luce, Marjorie Organ, Ethel L. Paddock, Marjorie Phillips, Ellen Ravenscroft, Doris Rosenthal, Dorothea Schwartz, Henrietta Shore, Mary Tannahill, Harriet Titlow, Dorothy Varian, Agnes Weinrich and Marguerite Zorach. Sculptors—Sonia Gordon Brown, Minna R. Harkavy, Ethel Myers, Concetta Scaravaglione, Dorothea Schwartz and Lillian Wadsworth.

Roerich

Nicholas Roerich, artist, scientist, antiquary and explorer, the only living painter whose admirers have established a museum for him, and the artist whose name most often figures in the news, has been nominated by the Department of International Law of the University of Paris for the next Nobel peace prize. The unique ground on which the prize is claimed, that the spread of art and culture across the boundaries of nations has brought about a better understanding of international relations, is so logical and so true that the newspapers gave it much space,—as they have had to give every other announcement involving Nicholas Roerich that has been made in the last six or eight years.

The art world will hope that Prof. Roerich will triumph over his four rivals whose names have been presented to the Nobel Commission at Oslo. The others who have been nominated are Secretary Kellogg of the United States, Senator Jouvenel of France, Ramsay MacDonald, former Labor premier of Great Britain, and M. Herriot, former premier of France. All the argument and all the justice are on the side of art.

Whether it is the mind of Prof. Roerich that is the mainspring of the Roerich propaganda, or whether it is some other mind

behind expeditions that get in trouble in Tibet, etc., it must be conceded by the art world that this mind is a *master mind*, with resemblances to an *American mind*.

According to the material furnished to the newspapers by the Roerich Museum, New York, this is what the Department of International Law of the University of Paris stated, among other things, to the Nobel Commission:

"Since 1890, Nicholas Roerich, through his writings, through his lectures, researches, paintings, and through the many fields into which his broad personality has led him, has forcefully expounded the teaching of international brotherhood. His propaganda for peace has penetrated into more than twenty-one countries and the recognition of its influence has been testified by the widely different activities which have invited his assistance.

"As an artist, one of the greatest that history has produced, his paintings have illustrated the great volume of beauty and spiritual light symbolized by his teaching. The significance of their universal appeal is seen in the foundation in New York of the Roerich Museum that the people might have permanent recourse to his teachings.

"We firmly believe that eventual and lasting international peace will come only through the education of the people and through that steady and impressive propa-

ganda for brotherhood created by culture, by poetry and by beauty in every field. The works of Roerich have, for the last thirty years, been one of the great summons to the world for love among men."

Vienna to Get Soviet Sales

So much trouble was caused in Berlin by legal actions when the first collection of Soviet art was offered at auction there, that Moscow has now turned to Viennese auctioneers. However, the Vienna colony of Russian émigrés seem equally determined to prevent auctions by alleging the property was stolen. A preliminary agreement has been signed with two leading Vienna auctioneers, who went to Moscow to inspect the collections.

Due to the events in Berlin, the auctioneers have inserted a clause obliging the Soviets to pay the entire legal costs in case any action should be started by a third party with the object of preventing the sale.

From \$2,500 to \$16,000 in Ten Years

W. J. Johnson of St. Davids, Pa., bought Twachtman's "Niagara" ten years ago for \$2,500, and made it a part of his notable collection. Recently another art lover sought to buy it for the Phillips Andover School. Mr. Johnson reluctantly parted with it for \$16,000.

Remarkable Head by Renoir in London



"Head of a Woman," by Renoir.

At an exhibition of French masters held recently at the Lefèvre Galleries in London one of the most remarkable items was the "Head of a Woman" by Renoir, which is herewith reproduced. It was painted in the

80's and belongs to the same period as the famous portrait of Jane Samery, which is regarded as one of the painter's masterpieces. This work was greatly praised by the London critics.

The Art Tariff

Hardly a voice has been raised in the American press in favor of a tariff wall against the works of foreign artists. Indeed, the press has indignantly taken the opposite side. There is room in *THE ART DIGEST* for only a few typical quotations. The *New York Sun* concluded a vigorous editorial by saying:

"It should be plain that the highest tariff wall could not shield an incapable American artist from his just deserts. There are American artists working in poverty just as there are European artists in the same condition. From that fact to argue that the mediocre American artist should be protected from competition with his betters in Europe is to argue that Harold Bell Wright should be protected from competition with John Galsworthy because the English novelist can buy his paper cheaper or rent his workroom at a lower figure.

"For an artist to dwell upon the comparative costs of pigments, canvas, brushes, studios, etc., here and abroad as an argument that contemporary American artists need protection from their European contemporaries is to dwell upon such minor accessories of an art as to verge upon the ridiculous. Competition in the world of art can

only be upon the basis of the quality of the work done and its appeal."

The *Nation* was inclined to be vicious when it said: "The final ignominy of the scramble for tariff favors has not been spared us. Eight hundred members of the recently organized American Artists' Professional League, purporting to represent the artists of this country, have trotted to the trough and petitioned Congress for protection from foreign painters. They ask for a duty on the importation of all works of art by foreign artists executed within thirty years of the date of entry.

"The names of the 800 petitioners do not appear in the League's circular. But the advisory board includes such recognized painters as Frank Benson, Emil Carlsen, Charles Dana Gibson, Child Hassam, Edmund Tarbell, Horatio Walker, and Ezra Winter, and such established architects as H. Van Buren Magonigle, Ralph Adams Cram, and Cass Gilbert. Is it possible that these men have knowingly lent their names to this piteous plea for protection from cut-rate foreign talent? For they themselves are the best proof that, despite an era of free trade in art, American artists can pursue lucrative careers. . . .

"The economics of the picture market is not that of hides, wool or sugar. Critical prestige and critical prestige alone, whether modernist or academic, fanned by the press,

approved by well-known collectors, exploited by dealers, and punctuated by medals and awards, sets the price of any painting. Until his reputation begins to be established, no painter, whether foreign or American, can ask prices that will cover either his rent or his annual bill for frames, canvas, and paints. . . . No American painter of talent, let alone genius, needs the spurious aid of a protective tariff."

Duncan Phillips, founder of the Phillips Memorial Gallery of Washington, who ranks as one of the leading patrons of American art, in a speech to the Ways and Means Committee said:

"Any tax calculated to keep out of our country what might be of inestimable, perhaps of supreme value in the art and thought of other countries in order to protect the weakest artists among us against the natural consequences of their weakness is a stupid and cowardly expedient, and, as a measure of repression against cultural growth, it is worthy of the Dark Ages at their darkest moment or of the interior of China and its dread of the 'Foreign Devils.' Any nation which keeps itself in the living current of art everywhere has a splendid chance to excel and to prosper in the arts. But if it subsides into a provincial backwater, what can its art do but stagnate? . . . As one who has bought about ten American pictures to one foreign, I can assert that the tax will not prevent me from buying foreign pictures when they are good enough, and that nothing will compel me to buy the work of timid reactionaries in our midst because they are not good enough."

In a column article Margaret Breuning, art critic of the *New York Post*, referred to the "folly and stupidity" of a tariff against art, called the movement an "infamous procedure" and said it was calculated to erect a "Chinese wall of prejudice and ignorance." Twenty years ago, when the tariff was removed, we were "a more intelligent nation," she declared and added:

One plea for a tariff, however, was printed, in the form of a letter by the artist Sidney E. Dickinson to the *New York Times*, in which had appeared an editorial in opposition. He said in part:

"Pictures and sculptures by living Europeans, especially Frenchmen, or, better perhaps, men with French names, are now being bought and imported by American dealers in amazing quantities. These pictures and sculptures are bought at prices so low that an American artist cannot become a competitor; and, of course, come in duty free. For the most part, these pictures and sculptures are by the so-called 'moderns.'"

"The market has been carefully prepared for these pictures and sculptures, and here, perhaps, is a point not understood by the layman. Vast sums of money have been used in preparing it, and propaganda—that most modern of commercial implements—has been brought into play with a thoroughness, a diabolical cleverness, and a success hardly equaled in any other field. One art magazine after another has fallen into line as a purveyor of this propaganda, and one museum official after another has become a willing worker. Your own art critics, innocently, I am sure, have done heroic work in the spread of this propaganda. So, too, have ladies of wealth who do not find the position of patroness abhorrent to them. The play has been made with great cunning to our esthetic snobbery or cultural vanity, or whatever that side of a human being is that makes him fearful lest he be considered old-fashioned—an outsider—a provincial."

Chicagoan Takes First Prize at Annual Texas Wild Flower Show



"Upper Range," by G. Glenn Newell.



"Picking Cotton," by John Arpa.

The San Antonio Competitive Exhibition, better known as the Texas Wild Flower Show, with its \$36,500 in prizes, has come and gone. There were 139 paintings in the display at the Witte Memorial Museum, held under the auspices of the San Antonio Art League.

The competition was divided into four divisions. In the first section, that of Texas

wild flowers, open to all American artists regardless of residence, the first prize of \$3,000 was awarded to E. M. Hennings of Chicago for "Thistle Blossoms"; second (\$2,500) to Marie A. Hull of Jackson, Miss., for "Texas Wild Flowers"; third (\$2,000) to Maurice Braun of San Diego for "Texas Fields"; fourth (\$1,700) to Isabel Branson Cartwright of Philadelphia for "Wild Poppies"; fifth (\$1,500) to P. L. Holmstedt of San Antonio for "Evening Shades"; sixth (\$1,250) to Louis O. Griffith of Nashville, Ind., for "Tranquil Afternoon," and sixth (\$1,000) to Eliot O. Clark of New York for "Redbud and Wild Plum."

G. Glenn Newell of New York won the first prize of \$2,000 in the ranch life class. Second (\$1,750) went to Millard Owen Sheets of Hollywood, Cal., for "The Old Goat Ranch," third (\$1,500) to Oscar E. Berninghaus of Taos, N. M., for "Peaceful Life on the Ranch," fourth (\$1,250) to F. Tenney Johnson of Alhambra, Cal., for "Texas Night Herders," and fifth (\$1,000) to W. Herbert Dunton for "Old Texas."

The prizes for cotton fields subjects were awarded as follows: First (\$2,000), Jose Arpa, San Antonio, for "Picking Cotton";

second (\$1,750), Oscar E. Berninghaus, Taos, "Cotton Picking"; third (\$1,500), Louis Raynaud, New Orleans, "Picaninies in Cotton"; fourth (\$1,250), N. R. Brewer, Little Rock, Ark., "The Cotton Harvest"; fifth (\$1,000), Dawson Dawson-Watson, San Antonio, "Early Morning."

Dawson Dawson-Watson won the first prize of \$1,000 for Texas wild flower pictures by Texas artists with his "Bouquet." Second (\$750) went to P. L. Holmstedt of San Antonio for "Sunshine and shadow"; third (\$500) to Ella K. Mewhinney of Holland, Tex., for "Texas Wild Flowers"; fourth (\$250) to Jessiejo Eckford of Dallas for "Prickly Pear."

The Pabst gold medal was awarded to Theodore J. Morgan, and ten honorable mentions carrying \$100 each went to Paul Rodda Cook, Henry G. Keller, Frank Klepper, Theodore J. Morgan, Audley Dean Nichols, Power O'Malley, William P. Silver, J. Stephen Ward, Mrs. Fred Weisser, Harry Anthony de Young.

It will be noticed that, while he won only a second and a third prize, Mr. Berninghaus carried away more money than any other artist, \$3,250.

EXHIBITION FROM
MARCH FOURTEENTH
AT THE
**ANDERSON
GALLERIES**
489 PARK AVENUE
NEW YORK

THE
**GEORGE
COURTRIGHT
GREENER
COLLECTION**

OF
**ARTS &
CRAFTSMANSHIP
OF MANY NATIONS**

MORE THAN 2,000 OBJECTS
COMPRISING TAPESTRIES
FABRICS, FURNITURE
IRON & WOOD-WORK
& GARDEN ORNAMENTS
FROM THE 12TH TO
THE 19TH CENTURY

SOLD BY ORDER OF
**THE NORTH
BENNET STREET
INDUSTRIAL
SCHOOL**
BOSTON, MASS.

ILLUSTRATED CATALOGUE
MAILED ON REQUEST

(To be sold Monday afternoon
Tuesday & Wednesday
forenoons & afternoons
Thursday, Friday
& Saturday afternoons
March 18, 19, 20, 21, 22, 23
at ten-thirty & two o'clock

SALES BY MR. F. A. CHAPMAN
AND MR. A. N. BADE

"Salons" Spring a New Idea

The Salons of America, with eleven exhibitions to its credit, is going to become an art collector. Henceforth it will purchase one or more works selected from its Spring Salon each year, and when the collection has reached appropriate size it will be offered to a selected group of museums as a gift. Before its dispersal, however, the collection will be available to any group, museum or responsible individual wishing to exhibit it.

The membership fees of the Salons of America have been ample for its expenses, and it has acquired a surplus from its dinners, auctions and other sources. This surplus will form the nucleus of its purchase fund. The 1929 Spring Salon will open at the Anderson Galleries on April 15.

Homer Saint-Gaudens Weds.

Homer Saint-Gaudens, director of the fine arts department of Carnegie Institute, married Miss Mary Louise McBride, of Pittsburgh, on February 27.

Lansing Holds First Annual

Lansing, Mich., is holding its first annual exhibition by local artists at the Hotel Olds under the auspices of the newly organized Lansing Art Club. Phil Sawyer, Arnold G. Scheele and Clifford Warner acted as jurors and admitted 80 works by 37 artists. Twelve prizes were awarded. Harold Brooks Andrews, the club's secretary, asserts in the catalogue that the ultimate goal is an art gallery for Lansing.

**NEW BRIDGMAN
CATALOGUE FOR
1929**

NOW READY—FREE

BOOKS ON COLOR—DESIGN—LETTERING—PERSPECTIVE FIGURE DRAWING ETCHING—BLOCK CUTTING—ANATOMY—ETC.—WRITE TODAY FOR YOUR COPY.

BRIDGMAN, PUBLISHERS
PELHAM NEW YORK

Not Wanted?

Some cities achieve art and some have art thrust upon them, but Philadelphia seems determined not to belong in the second category.

When Karoly Fulop, Hungarian-American artist, gave an exhibition in Philadelphia a couple of seasons ago, an unidentified group of art lovers gave him a commission to paint three panels for the music room at the Free Library. Not long ago the panels arrived from Europe. The trustees of the library refused to allow them to be installed. They gave three reasons: first, they had no intention of decorating the music room; second, they had not been consulted in the matter; third, they had seen photographs of the panels and did not like them.

The donors next offered the panels to the municipality, but the city council so far has neglected to act on the gift. Criticism is aimed not only at the panels, but at the fact that the commission was not given to some one of Philadelphia's own mural painters, such as George Harding, Violet Oakley or George Gibbs.

A New York institution, it is said, has agreed to take the Fulop panels if Philadelphia banishes them. They represent "The Birth of Music."

The Southern League's Convention

So many new members have come into the Southern States Art League that more than 500 artists are eligible to send work for the ninth annual exhibition, which will be held in the Witte Memorial Museum, San Antonio, in April. The League's annual convention will be held April 4 and 5.

Gurney, Illustrator, Is Dead

William Gurney, illustrator, is dead at his home in Brooklyn.

A Terrific Poster



A Poster by Cassandre.

The exhibition of British and French poster art being held during March in the Newark Free Public Library is attracting artists and art students. It includes several examples by Cassandre, of whom the *Poster* said in its February number: "Next to women, he is the most unaccountable, the most eye-opening, most modern thing in Paris." The velocity of the locomotive in the poster shown above is terrific.

A year's subscription to THE ART DIGEST affords almost a liberal education in art.

Dr. Bode Is Dead

Prof. Wilhelm von Bode, the world's best known and most authoritative art expert, who until 1920 was director general of the public museums of Germany, with headquarters in the Kaiser Friedrich Museum in Berlin, is dead at the age of 83. He succumbed in Berlin to an attack of apoplexy following influenza.

Hugh volumes are to the credit of Dr. von Bode, the inclusion of pictures in which gives them standing in the art markets of the world as examples of Rembrandt, or Hals, or some other master. Originally a lawyer, his main interest was in art, and at 27 he became an assistant director at the Berlin Museum. Recognition and honors came to an apogee in 1913, when the Kaiser knighted him and made him a member of the hereditary nobility.

Although he resigned from office in 1920, he remained at the Kaiser Friedrich Museum in an advisory capacity, spending several hours each day passing on the authenticity of works presented by their owners. Anyone was welcome, and he received from 20 to 30 applicants each day, most of whom went away disillusioned because he condemned the things they submitted.

Almost his last act was to write an energetic letter to the former Kaiser protesting against the selling abroad of Hohenzollern art, and declaring vigorously that the German nation should not be deprived of it.

Dr. Bode battled with other experts, but, eventually, his word became as good as gold. If he said a picture was a Rubens it became a Rubens. If he said it was a Rembrandt it was a Rembrandt, and brought a Rembrandt price. But once he made a mistake, when he purchased for £9,000 a "Bust of Flora" which he pronounced to be the work of Leonardo da Vinci and to which he assigned the place of honor in the Kaiser Friedrich Museum. Afterwards it was proved to be the work of an English sculptor. Its base, on being split open, had as filler fragments of contemporary English newspapers.

Dr. von Bode is dead. There is left in his particular field of Teutonic art, his pupil, Dr. W. R. Valentiner, director of the Detroit Art Institute. And in the Italian field, Bernhard Berenson. Against them, certain college professors, literati, etc.



*Self Portrait by John Opie, R. A.
("The Cornish Wonder," 1761-1807)*

Described by William Roberts as "particularly good, a striking portrait of a very strong personality."

Paintings by Old and Modern Masters.

ARTHUR U. NEWTON

(Late of 175 Piccadilly, London)

665 FIFTH AVENUE, NEW YORK

TELEPHONE: PLAZA 0505

NEW YORK

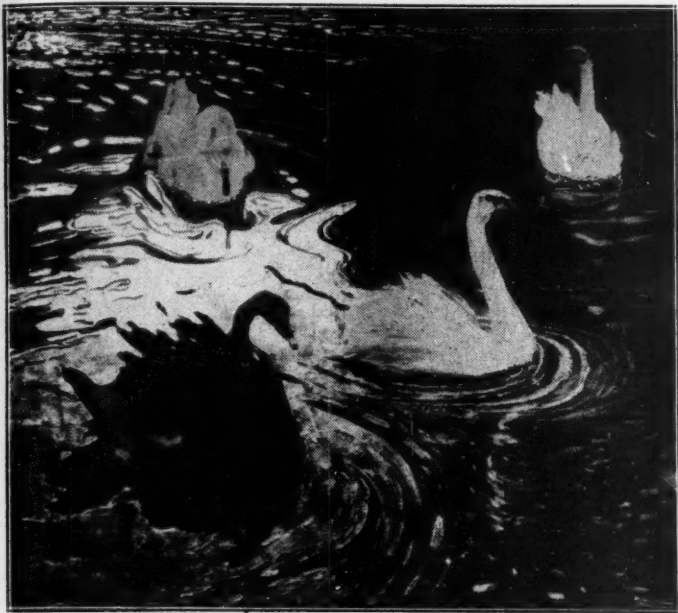
PARIS

**BALZAC
GALLERIES**

40 EAST 57TH ST.

Exhibition of
DRAWINGS
by
RODIN

Laguna Beach Opens Its New Art Gallery



"Birds of the Holy Grail," by Karl Yens.

Artists settled at Laguna Beach, Cal., when it was merely a village with a handful of old timers as residents. They painted the beauties of the sea coast, the quaint village, and the hills. They made the spot famous. Then others came, including the real estate promoter, who promotes harder in California, of course, than anywhere else in the world because there is more there to promote.

With the boom came commercialism. The quaintness of the old village disappeared. Some of the artists got disgusted and left—

routed by the fronts of the new stores, the filling stations, the spick and span new cottages. But many more came, to live and work in the beauty of the place. They formed the Laguna Beach Art Association, and with 150 charter members, of whom 35 were artists. They took over a small wooden structure that had once been the town hall, and converted it into a gallery. The membership kept on growing (it is now 750), and a couple of years ago the association decided to build a new gallery.

The new gallery opened the other day with much ceremony and a big exhibition. The local paper, the *South Coast News*, celebrated the event with a special edition almost as big as a metropolitan newspaper. The building is in the modified Spanish style, and contains a main exhibition gallery 60 feet long and 36 feet wide. A space of the same size is available in the basement, and will be completed when funds are raised.

The first exhibition comprised 69 paintings and sculptures by artists who have at some time painted in Laguna Beach. There are names in the catalogue that are nationally known, such as Gardner Symons, Elmer Schofield, William Wendt, Benjamin C. Brown, F. Tenney Johnson, William A. Paxton, Charles Reiffel, Eli Harvey and Edgar Payne. One of the pictures shown is Karl Yens' "Birds of the Holy Grail," which won the gold medal last year at the Southwest Exposition at Long Beach.

STUDIO FOUNDED IN NEW YORK
1840 SINCE 1907

RESTORATION OF PAINTINGS

M. J. ROUGERON

101 Park Avenue NEW YORK
Architects' Building
Telephone: Ashland 5244

Maurice H. Goldblatt

Art Expert

Whose attributions have been officially accepted by the directors of the greatest galleries of Europe, including the Louvre, Paris; Dorio-Pamfilio Gallery, Rome; Royal Gallery, Bologna; Imperial Gallery, Vienna, will authenticate and appraise paintings for our clients. : : :

Fees commensurate with the value of the paintings.

Correspondence Invited

BRYDEN ART GALLERIES
318 S. Michigan Ave., Chicago

CHAS. CHIANTELLI

Expert Restorer of Paintings
Specialist for Transferring Paintings from Panel to Canvas
678 LEXINGTON AVE. NEW YORK

GREENER

ART GALLERY

157 West 72d St., New York

Old and Modern
Paintings

18 rue de Rochechouart, Paris

GUARINO GALLERY

Representing
LIVING ITALIAN ARTISTS

March 18-30

Exhibition of Drawings and
Paintings by
Countessa Savorgnan di Brazza
Vittorio Colona

Watercolors by
Bice Visconti

600 MADISON AVE. NEW YORK

AMERICAN ARTISTS OF TODAY

PAINTINGS for the CON-
SERVATIVE as well as the
PROGRESSIVE TASTE

Dndensing Galleries

FIVE EAST 57th STREET

ESTABLISHED 1886

Ainslie Galleries

INCORPORATED

677 FIFTH AVE. 1730 SANSON ST.
NEW YORK PHILADELPHIA

Paintings by American and
European Artists

California Branch
AINSLIE GALLERIES
with Barker Brothers
LOS ANGELES

Yorke Gallery

Continuous Exhibitions of Paintings
by American and European Artists
2000 S St. WASHINGTON, D. C.

Pascal M. Gatterdam ART GALLERY

Fine Paintings

145 W. 57th ST. NEW YORK CITY
Chase Bank Bldg.

IRISH PAINTERS

First American Exhibition

OPENING MARCH 25th

HELEN HACKETT GALLERY
9 EAST 57th STREET NEW YORK CITY

WESTON GALLERIES

ANTIQUE AND MODERN PAINTINGS
Bot. 50th and 60th Sts.

Italian, Dutch, French, English
and Early American Paintings
Relining and Restoring a Specialty
644 MADISON AVENUE, NEW YORK

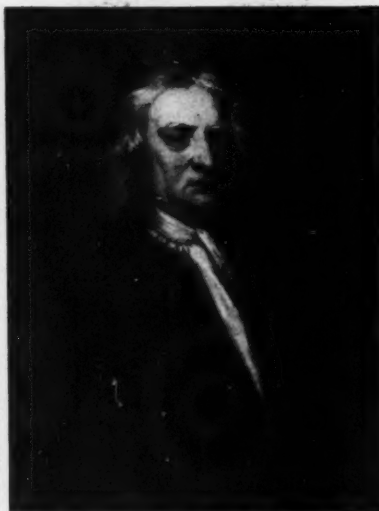
The De Luxe edition of THE ART DIGEST,
printed on the best paper obtainable, \$5.00
per year.

Rare Newton Portrait Comes to America

The only known portrait of Sir Isaac Newton by John Vanderbank (1694-1739), his contemporary, that still remains in private possession, has come to this country and is on exhibition at the galleries of Arthur U. Newton, in New York.

Three other portraits of the great scientist by this master are in existence. One is in the rooms of the Royal Society, of which Sir Isaac was the founder and first president; another is in Trinity College, Cambridge, and a third is in the National Portrait Gallery, London. Other portraits of Newton have survived, but they are not by artists of the standing of Vanderbank, who was one of the leading painters of his time.

"I came across this picture accidentally in a small shop in London," said the dealer. "The owner asked me if I would like to see another man named Newton, but he evidently did not realize that he had a rare gem, a fact which became quite obvious after I had had it cleaned. He said he had bought it in a warehouse with a lot of unclaimed property. I suppose it is not unreasonable to say that Sir Isaac Newton had a greater influence on the subsequent development of



"Sir Isaac Newton," by John Vanderbank.

civilization than any other individual during several centuries."

"Who's Important in Art?"

"Probably the most thorough census of art opinion ever taken," is the way the Arts Council of the City of New York describes the way in which it selected the 100 artists who are to contribute the "One Hundred Paintings by Living American Artists" which will feature the Architectural and Allied Arts Exposition at Grand Central Palace, New York, April 15 to 27.

The Arts Council prepared a list of about 350 representative painters from names sent by museum directors, critics, collectors and dealers. This list was sent to the artists named thereon, who were asked to help in the final selection by checking the names of those they considered "important," limiting this to 100. The votes of the artists helped the committee in selecting the final 100, and in keeping them divided between the conservative and modern tendencies.



"Jewess," by Howard Giles

The Work of

HOWARD GILES

of whom the critics have said, "He is a modernist—but a good one,"—on view at these galleries

March 5th to March 16th

Howard Giles exhibits but seldom.

GRAND CENTRAL ART GALLERIES

GRAND CENTRAL TERMINAL NEW YORK

Open Daily (except Sunday) from 9 to 6

Exhibition of Paintings

of Women and Children by Masters from the 15th to the 20th Century for the benefit of the Big Sisters.
Protestant : Jewish : Catholic

Feb. 23d to March 16th

REINHARDT GALLERIES

730 FIFTH AVENUE

NEW YORK

The Guelph Treasure

There is decided opposition in Germany to the proposal that the Reich buy the "Guelph treasure," now in the possession of the Duke of Brunswick, for a colossal sum. There is a disposition to regard the report that Americans have offered \$10,000,000 as an effort to force the nation's hand, and attention is called to the fact that the Medieval treasure was appraised at only \$2,500,000 (10,000,000 marks).

The *Vossische Zeitung* said of the reported \$10,000,000 offer: "Evidently this is meant for the ears of our museum directors, who naturally would like the historic collection to remain in Germany. These whispers mean 'Get your money ready or the collection will go to America.' It is to be hoped, however, that the Minister of Finance will have sufficient command over himself not to drain the already almost empty exchequer of the Reich for the purpose of making the sons of the Duke of Brunswick rich."

The Congress for Christian Art, meeting in Dresden February 27, addressed an application to the Prussian Ministry of Education to preserve "this unique collection of highest medieval art culture" for the German people.

Wants Nation to Give Art Prizes

Senator Tydings of Maryland has introduced a bill providing that the United States government hold an annual art contest, the winning pictures and sculptures to become the property of the nation. There would be five purchase prizes, as follows: First, \$10,000; second, \$5,000; third, \$2,500; fourth, \$1,500; fifth, \$1,000.

13th Annual Exhibition THE SOCIETY OF INDEPENDENT ARTISTS

At the Waldorf Astoria Hotel
MARCH 8th TO 31st
Open Daily and Sunday until 10 P. M.

THE ART DIGEST'S advertising columns have become a directory of the art and antique dealers of the world.

PAINTINGS



TRUMAN · FASSETT

Milch Galleries
108 West 57th St.

February 25th - March 9th

Favory Hailed by French as New Rubens



"Road in Southern France," by André Favory. Courtesy of M. Charles-Auguste Girard.

For the exhibition of thirty paintings by André Favory, at the galleries of Seligmann, Rey & Co. in New York, introducing this young Frenchman to America, the critic Florent Fels wrote a catalogue introduction which ended with this paragraph:

"Your country is opening its doors to the young French school. You are faced with a great peril, if I am to trust to my latest information. I am told that the most debased Surrealistic and Cubistic horrors are making their way into your midst. It is a menace, and you must be on your guard. A real artist never cuts himself off from Nature. A riddle is not a picture. Among the vast quantity of intellectual extravagance, honest painting is to be recognized by its quality, by the beauty of its coloring, by its sobriety of form, by the bold outlines of the drawing. You will find all this in Favory, and you will welcome him."

The paintings, which were selected in Paris by M. Charles-Auguste Girard, consist of landscapes and nudes. Because of the robustness of these nudes the French critics have called the artist a young Rubens. Again to quote M. Fels: "The nudes of Favory at once captivated French art critics because the models were in robust

health. For the first time since Renoir's day, we were shown beautiful, wholesome girls, untrammelled, free of intellectual aspirations, unspoiled by those refinements that render Lautrec's and Bonnard's women so drooping, so perverse."

THE GALLERIES

PAINTINGS
BRONZES
ETCHINGS
PRINTS

NINTH FLOOR
MONROE AT WABASH

**CARSON PIRIE
SCOTT & CO.**

When EAST goes WEST they visit
Pasadena, California, and

Grace Nicholson's

Famous Temple of Oriental Art
and Art Galleries

THE CENTER OF ALL ART ACTIVITIES
IN SOUTHERN CALIFORNIA

Museum and Collectors' Specimens from
Tibet, Korea, China, Japan, Java,
South Seas

46 NORTH LOS ROBLES AVENUE

SCHULTHEIS GALLERIES

Established 1888

142 FULTON ST., NEW YORK

Original PAINTINGS

by American and Foreign artists

Mexxotints : : : Etchings

DUNCAN FERGUSON

SCULPTURE
EXHIBITION

THE DOWNTOWN GALLERY

113 WEST 13th STREET NEW YORK

G. R. D. STUDIO

58 WEST 55 ST., NEW YORK

PAINTINGS & SCULPTURE

Exhibitions by Contemporary Artists
1 to 6 p. m.

Belmont Galleries

137 East 57th Street, New York

OLD MASTERS

PORTRAITS OF ALL PERIODS

PRIMITIVES OF ALL SCHOOLS

Paintings Bought and Authenticated

THE FIFTEEN GALLERY

7 EAST 48th STREET, NEW YORK

O. M. PLEISSNER H. B. TSCHUDY

WINTHROP TURNEY

MARCH 24 TO 15th

SPACIOUS STUDIO

with north light in Pent House of 170 Fifth Avenue, New York, for rent at reasonable figure by the day, week, or month. Not available evenings or Saturdays. Inquire of

A. THORNTON BISHOP

105 W. 40th Street New York City

CHENUE

Packer of Works of Art

NATIONAL MUSEUM

Paris London New York

Shipping Agent

5 rue de la Terrasse, Paris
Cable—Chenuter, Paris XVII

Ch. POTTIER

Packer for the Metropolitan Museum

14, Rue Gaillon, Paris

Cable Address
POTTIERMAN-PARIS

R. LERONDELLE

PACKER AND AGENT

for the Carnegie Institute, Pittsburgh, the Art Institute of Chicago, etc.

76 Rue Blanche, Paris IX

Cable Address: LERONDELLE-PARIS

WORKS OF ART
PACKED—MOVED—SHIPPED
EVERYWHERE—FOR EVERYBODY
Artists' Packing & Shipping Co.

129 West 54th Street

NEW YORK

Founded 1886

Phone Circle 1140

New York Season

The display of Bob Chanler's portraits at the Valentine Gallery provided a riot for critics. More than one of them likened him to Van Dongen. For example, the *Brooklyn Eagle*: "To have one's portrait painted by Bob Chanler could easily become as much the vogue in this country as being painted by Van Dongen is in Paris. There is something of the same careless disregard for portrait tradition, with a resultant keen appraisal of character."

Among those who have been accorded the privilege are Carl Van Vechten, Mercedes de Acosta, Leopold Stokowski, Alfred Lunt, Emily Vanderbilt, the late Avery Hopgood, Bonnie Goosens and Jean Cocteau. Others who have been refused immortality, according to Henry McBride of the *Sun*, are Miss Belle Greene, Sir Joseph Duveen, Elinor Glyn and the Hon. Grover Whalen.

According to Van Vechten, who wrote the foreword to the catalogue, this is how Chanler paints:

"Eventually Bob announces—frequently too late for a decent daylight—that it is high time to get to work and you are led upstairs to the studio, followed by a train of guests. Then, on a model stand as big as a small stage, where from a myriad of hanging stuffs you choose your own background, you seat yourself in the glare of brilliant artificial lighting. An oval mirror is skillfully arranged so that you may watch Bob fill in his vacant canvas. The ice in the cocktail pitcher continues to tinkle. Silver and magerita fish play on the gold screen behind Taylor Gordon while he moans the St. Louis Blues; Yorkshire terriers fight in one corner of the studio; in another a poet composes verses on the top rung of a meaningless ladder; in the center of the floor a flamboyant female is making Shang-

hai gestures. All the time Bob is painting, painting like hell! He slings paint against the canvas, hurls it is sadistically until you wonder why it doesn't go clean through, while he carries on a running commentary explanatory of his method: 'Work like hell. Never know anything. More I learn I forget. No good painter ever knew anything. Bad painters know. Try this blue for shadow on nose, may come out right. Can't be sure, 't'sway to discover. Rotten! Try red. Try green. Hell! Ca-seeceey!'

"A good-natured little fellow in a painter's white uniform appears from nowhere, removes the palette, by now a riot of colors, confused beyond the possibility of separation, and scrapes it clean. Bob, now unexpectedly silent, carries the portrait into a room lighted by daylight. The sitter, if he still be sufficiently sober, follows. Taylor Gordon, the flamboyant female, the poet and the Yorkshire terriers bring up the rear. Now there is quiet; fifteen minutes, half an hour, of contemplation and analysis. Then another sitting; more singing, more dog fights, more Oriental gestures, while Bob shouts the confidential secrets of his craft more or less unintelligibly into his sitter's ear, somewhat deadened at last by the incessant flow of cocktails."

Which makes Henry McBride snort: "Oriental gestures! Bronx cocktails! Is art like that? Is that what goes on in these artists' studios? Away with them, or bang will come down the blue laws upon us again, and it will be illegal to kiss one's wife on Sunday for a decade or so. If this happens I do assure you it will all be Carl van Vechten's fault and not Bob Chanler's."

The *Post* appraised Chanler's portraits as follows: "He strikes out his sitters in fantastic backgrounds or poses, but conveys in most cases a marvelous likeness. Most of the portraits are vivid, intense, strikingly composed and executed and highly decorative. The gallery presents in the main a series of remarkable likenesses carried out in a whimsical, original manner which heavily underlines personal traits of any importance and lets the rest go where dull characteristics should foregather."

* * *

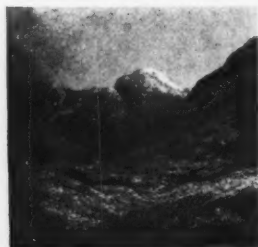
Old masters had the best of the fortnight in the New York galleries. Two notable loan exhibitions were held—one of Italian primitives at Knoedler's and one of "Women and Children by Masters from the XVth to the XXth Century," at Reinhardt's—while works of the Venetian school were shown at the Van Diemen Galleries.

The *Post* described the show at Knoedler's as comprising "a group of primitives of numerous Italian schools hung with plenty of intervening space to afford a completely satisfying and detached enjoyment of their various fascinations. Some of these pictures have appeared at other loan showings,

Norwegian Landscapes by

WILLIAM H. SINGER, JR.

Also important examples of his
Work in Pastel



"Valley in Shadow," W. H. Singer, Jr.

French and Italian Landscapes

by

WALTER GRIFFIN

STILL LIFE PAINTINGS BY JACOB DOOYEWAARD
OF HOLLAND

Frans Buffa & Sons

58 WEST 57TH ST., NEW YORK
AMSTERDAM

Metropolitan Galleries

OLD AND MODERN
PAINTINGS

English and French Portraits and
Landscapes of the 18th Century

SELECTED BARBIZON and
AMERICAN PAINTINGS

578 Madison Ave.

New York

Opposite American Art Galleries, corner 57th St.

PHOTOGRAPHY

Furniture — Interiors of Homes
Sculpture — Paintings
Art Objects

CARL KLEIN

9 East 59th St. New York

Regent 4540-41

some make their first bow from a generous collector's treasure house. All of them render observation and study worth while. The majority have been the subject of much consideration and many serious critiques."

Among the collectors who loaned works were Richard De Wolfe Brixey, Jules Bache, Clarence H. Mackey, Nicholas F. Brady, Mrs. J. Horace Harding, Mrs. Edwin Bayer, Ernst Rosenfeld, Maitland Fuller Griggs and Arthur Sachs. The masters represented included Signorello, Pintoricchio, Mantegna, Luini, Lorenzo di Credi, Francia, Crivelli, Fra Filippo Lippi, Giovanni Bellini and Sandro Botticelli.

As usual with the loan exhibitions organized at the Reinhardt Galleries, the present assemblage of paintings of women and children makes neighbors of strangely diverse masters and causes them to like each other. There are Picasso and Vermeer, Modigliani and Romney. Then there are such contrasts as Hals and Boucher, Fragonard and Matissse, Nattier and Derain, Chardin and Delgas, Hoppner and Manet, Cranach and Cézanne. Among the collectors who provided works are Adolph Lewisohn, Jules S. Bache, John N. Willys, John McCormack, F. W. Clifford, Mrs. Edwin Bayer, Mr. and Mrs. Paul Hyde Bonner, Frank Crowninshield, Mr. and Mrs. Howard Sachs and the Phillips Memorial Gallery.

"Seeing some of these pictures, observed the Brooklyn Eagle, "is like greeting old

friends, many of them at one time having figured in special exhibitions, to pass thence into private collections."

The *Sun* described the Vermeer, lent by Mr. Bache, as follows: "It is a small one, very carefully executed, portraying a young woman seated and reading a letter. She is bathed in a yellow light that streams in a window, and as is usual with Vermeer, there is a great deal of the impreu in the composition. The way the head comes against a picture in the nearby wall, and the way the furniture is disposed, suggests that the painter actually came by chance upon the young woman in the pose suggested, and did not think it up, as so many painters do, in their studios."

And of Mr. Bache's Crivelli, "Madonna and Child," the *Sun* said it was "intensely observed, and carried out to the minutest details with medieval care. On the ledge in the foreground of this painting Crivelli indulged in one of the stunts that were so popular with the early realists. With microscopic care he indicates a fly that some great patron of the arts in the past was supposed to mistake, no doubt, for a real

one. There are countless tales of great dukes and duchesses who were deceived by their court painters by such 'extras' as this.

* * *

The collection of Venetian masters at the Van Diemen Galleries had for its feature a much travelled self-portrait of Titian at the age of 84. The one in the Kaiser Friedrich Museum reveals him at 70, while the profile in the Prado shows him at nearer 90. Royal Cortissoz wrote in the *Herald Tribune*:

"It is a painting of extraordinary interest. The catalogue gives some indications of its provenance. It was once in a Venetian collection, later in St. Petersburg, in the possession of Catherine the Great, and from her passed by gift to Count Rackinsky, whose collection, it appears, has graced Melbourne. From Australia it seems to have embarked upon diversified travels and at last, well cleaned, so that it reveals the signature and date (1561), it turns up in New York."

After describing the accessories in the composition, the critic says: "But it is the

SAMBON GALLERIES

7, SQUARE MESSINE, PARIS

*Classical, Medieval & Renaissance Works of Art
Old Masters*

ALFRED SAMBON

Works of Art.

5, Quai Voltaire, Paris

BIGNOU

FIRST CLASS PAINTINGS

8, Rue La Boetie, Paris

NAZARE-AGA

PERSIAN ANTIQUES

3. Avenue Pierre I^{er} de Serbie.

PARIS

Old Frames

Grosvallet

126, Bld. Hausmann Paris

RICHARD OWEN

French 18th Century Drawings

15, Quai Voltaire, Paris

ART GOTHIQUE

L. CORNILLON

J. POLY & Co.

21, Quai Voltaire Paris

BACHEREAU

Established 1831

ARMS & ARMOURS

Antique Works of Art

46, Rue de Provence Paris

Galerie ZAK

Modern

Paintings, Drawings, Sculptures

Place St. Germain des Pres, Paris

GALERIE TH. BRIANT

(formerly Briant-Robert)

Peintures de Paris

June 13 to June 30

32, Rue de Berri Paris VIII.

OLD FRAMES FRENCH ANTIQUES

J. ROTIL

134. BLD Haussmann
PARIS

PAUL GUILLAUME

First Class Paintings by

RENOIR, CEZANNE, MATISSE,
PICASSO, MANET, SEURAT,
Doulner, ROSSEAU, SOUTINE,
MARIE LAURENCE, PAUTRIER,
GOERG, UTRILLO, MODIGLIANI.

FINE PIECES

OF ANTIQUE NEGRO ART

59, Rue La Boetie, PARIS

ZBOROWSKI

26, rue de Seine, Paris

Modigliani - Soutine - Kisling - Derain

Ebicke - Fornari - Th. Debains

Rickard - Utrillo

Leon MARSEILLE

16 RUE DE SEINE, PARIS

Modern Paintings by

BOUSSINGAULT
DUNOYER DE SEGONZAC
LOTIRON, LUCE
JEAN MARCHAND
LUC-ALBERT MOREAU
A. MARE, CH. PEQUIN
P. SIGNAC, WALDO BARBEY

GALERIES

E. LUCAS-MORENO

Importer of Works of Art from Spain

FIRST CLASS ANTIQUES

& PAINTINGS

28, rue de la Victoire Paris

head that makes the portrait, a noble head, nobly painted. The bony structure that old age most clearly reveals is defined with impressive power, the nose alone making you realize Titian's command over form. And the exciting thing about this phase of the work is the manner in which it is achieved through a broad, sweeping stroke of the brush. Dr. Valentiner is quoted as saying of the portrait that it is 'overwhelming in its magnificent effect, such as is only evinced in the ingenious creations of great masters toward the end of their lives.' It is the effect of assured technical authority. . . . It is as a masterpiece of sheer painting that this portrait moves us. But no one could overlook, either, the profound psychology of the thing. Titian appears before us in haunting guise. There is an almost mystical light in the eyes. He could have no more touching monument."

New York was hospitable to New Orleans. Said the *Herald Tribune*: "Not frequently are we in New York made aware of what is going on in the provinces. How well other artists are painting in other parts is well exemplified in the exhibition of paintings by a group of members of the Arts and Crafts Club of New Orleans, at the Montross gallery. Sixteen men and women are represented, making a good exhibition in which the majority are wisely concerned with evoking the peculiar charm of the Southern scene.

"There is a capable painter of landscape in Clarence Millet, whose 'New Orleans

Courtyard' is descriptive of a clearly romantic environment, and another in W. H. Stevens, whose river scenes have a cool, impressionistic and decorative quality. Foster Jewell is one of those who essay more lively impressions of the native surroundings in an effective, sketchily painted street scene, 'Black Bottom.' The figure painters are well represented by Knute Heldner, who paints with a fine, strong accent and whose 'Southern Idyll' treats the Negro maternal theme with sincere sentiment. Charles Bein, whose work has an engaging imaginative flavor, and the Baroness St. Mart, a flower painter, also help to make this show a welcome addition to the endless round of purely local attractions."

The *Times* singled out exactly the same artists for praise, and the *Sun* gave especial praise to Mr. Stevens.

Gifford Beal's standing was helped by his new pictures of New England fishing subjects at Kraushaar's. Said the *Post*: "Here is an artist in whose work one seems to find not the slightest trace of foreign influence. It is thoroughly American not only because it draws root and sustenance from the American scene, but because its mingling of stark realism and romance are distinguishing American characteristics. The romantic element is, however, not dependent on emotional color as in early work. It is far more subtly expressed and more carefully woven into the web of the whole statement.

"Mr. Beal may be a realist in recording faithfully observed facts, but he selects, ar-

ranges and integrates them into plastic design with a disarming appearance of casual directness which might mislead the observer. Nothing happens in his paintings, however. There is deliberate purpose, intellect, as well as esthetic emotion in the building up of these canvases—facts which account for their coming off so well."

* * *

A father-and-son exhibition at the Morton Galleries was unusual, according to the *Post*, because Charles Carlson, pere, who has never had any training, "shows an innocence of vision and an amateur's viewpoint toward art, while the son, Harry Carlson, displays a sophisticated art expression which rests on obvious study and training. In the latter's figure paintings, as in his drawings, he displays a particular flair for space filling that results in unusual arrangements which have nothing bizarre or forced in their individual compositions. His textures in these pastels are rich and varied through a wide gamut of subject matter. The handsome flower pieces, particularly 'Dahlias' and 'Flower Piece,' have especially fine modulations of color surfaces. The plastic quality of his figure paintings with their soundness of drawing makes impression, as well as the decorative character of all his work.

"Charles Carlson paints delightful landscapes that are much more real than the world about him, because he re-creates them in his imagination and puts them down unhesitatingly without the blighting miasmas

The Opera Corner

J. Herbrand
Old Masters

31 Rue Le Peletier, Paris

E. LE ROY & CO.

J. DIETERLE & CO., Inc.

Modern Pictures

9, Rue Scribe

PARIS

The Opera Corner

Ch.-A. GIRARD
MODERN PAINTINGS

1, Rue Edouard VII, PARIS

GALERIES J. ALLARD

BARBIZON SCHOOL, IMPRESSIONISTS
& MODERN MASTERS

20, Rue Des Capucines

PARIS

MARCEL BERNHEIM & Co.

Modern Masters

2 Bis, Rue Caumartin

PARIS

MARCEL GUIOT

THE LARGEST SELECTION

of

RARE PRINTS

by

Old and Modern Masters

4, Rue Volney, PARIS

SIMONSON & CO.

Expert

First Class Pictures

OLD & MODERN PRINTS

19, Rue Caumartin

PARIS

J. WATELIN

XIX Century French Masters

11, Rue Auber, PARIS



KNUDSEN

CHINESE ANTIQUES

9 Rue Scribe, PARIS



M. & R. TORA
GOTHIC AND RENAISSANCE WORK OF ART
32, BOULEVARD HAUSSA NN, PARIS

of rules and formulas settling upon them. They are undimmed in their splendor of glowing greens and bright blues."

"The seventeenth annual exhibition of thirty paintings by thirty artists, at the Macbeth Gallery, is always an occasion for those who have firm convictions both as to the performance and the promise of American art," said the *Post*. "If there were a common denominator of manner represented in this group of artists, past and present, there would not be the same interest, for formulas, however well repeated, are dull. Instead of monotony, however, there is a wide range of technical performance and viewpoint."

"The work of Twachtman, Homer. Martin, Winslow Homer, to specify certain masters, differs enormously, so much so that one might almost feel them to have been isolated from knowledge of the other's work, although we know well it was not so. What two interpretations of impressionism could be further removed, for example, than the robust one of Theodore Robinson and the elusive one of Twachtman? In portraiture, too, we have the mystic impalpability of George Fuller's 'Fidelia,' the brilliant, direct vitality of Robert Henri's 'Leonora.'"

Soper in California

J. H. Gardner Soper, New York portraitist, went to Los Angeles four years ago to do a few portrait commissions. These commissions multiplied, and he stayed. Recently he borrowed twenty portraits from his clients and showed them at Grace Nicholson's in Pasadena. Arthur Millier, critic of the *Los Angeles Times*, wrote: "The wide range of his sympathies and talent is strikingly displayed in this showing,

one's first impression of which is of light, charm and color. But the portraits run the gamut of interpretative styles as the characters portrayed range from the gayly fashionable to the gravely sober or thoughtful. Without a question we have here an unusually able and skillful portrait painter who gives us none of those still lifes so often parading as portraits, nor forgets that the character of the sitter is his prime interest."

Government Endorses Show

For the first time the stamp of government recognition has been placed on an art exhibition. The National Commission of Arts, created by Congress nineteen years ago, has accorded the signal honor of its official endorsement to the Exhibition of Contemporary American Sculpture, which will open in San Francisco in April under the auspices of the National Sculpture Society.

It is now announced that the exhibition, which was made possible by the unsolicited gift of \$100,000 by Archer Huntington, will consist of 1,300 works by 300 living Americans.

Oshkosh Acquires Four Paintings

The Oshkosh Public Museum has just acquired four paintings by gift—Bruce Crane's "The Wilderness," Fred Tellander's "Pont Neuf" and Carlton Wiggins' "Morning in the Fields" from Mr. and Mrs. William Owen Goodman of Chicago, and "Confidence" by the late Ada Walter Schulz from the Women's Museum Auxiliary.

Paintings by Italian Noblewoman

The Guarino Galleries will introduce to the American public the paintings of the Countess Savorgnan di Brazza, mainly done in the sunshiny Maremma section of Italy.

Popular



"Lindbergh's Fiancée," by Albert Sterner.

The above portrait drawing of Miss Anne Spencer Morrow, fiancée of the most popular man in the world, formed the focal point of a group of portraits by Albert Sterner at the Grand Central Art Galleries, New York. The mother, on viewing it for the first time, said: "That shows my Anne—inside." Mr. Sterner has also made a portrait of Miss Elizabeth Morrow, sister of Anne, and has planned to go to Mexico City to paint the ambassador.

THE FINE ART SOCIETY

148, NEW BOND ST.
LONDON, W. 1.

Established 1874

FINE ETCHINGS

BY OLD AND MODERN MASTERS
Including

Rembrandt, Durer, Brangwyn, Cameron, Mober, Griggs, Briscoe, Hoyton, Wedgwood, Zorn, Whistler, Brockhurst, Austin MacLeod, etc.

Catalogue on Application
CABLE: FINART, LONDON

REDFERN GALLERY

87 Old Bond St., London, W. 1.

MONTHLY EXHIBITIONS OF BEST
CONTEMPORARY ART

Always on View
Pictures Wood Engravings Etchings

TURNER

INDEPENDENT GALLERY
OLD & MODERN MASTERS
7a Grafton Street, London

ALEX. REID & LEFEVRE, LTD.

FINE PAINTINGS BY THE
BRITISH & FRENCH MODERN MASTERS

1a King St., St. James, London

THE LEICESTER GALLERIES

Leicester Square, LONDON

BEST MODERN ART

THE FRENCH GALLERY FINE PICTURES

120, PALL MALL

LONDON

WALLIS & SON

MAX ROTHSCHILD

THE SACKVILLE GALLERY
OLD MASTERS { 28, Sackville Street
LONDON W. 1

BRIMO, DE LAROUSSILHE

PARIS { 34, RUE LAFAYETTE
58, RUE JOUFFROY
(BOULEVARD MALESHERBES)

MEDIAEVAL & RENAISSANCE
DECORATIVE WORKS
PAINTINGS & OBJECTS of ART

In the Realm of Decoration and the Antique

Industrial Art Show So Successful It Will Be Continued All Summer

Such crowds flocked to the Metropolitan Museum of Art in New York to see its eleventh annual exhibition of industrial art, which this year took the form of a show revealing "The Architect and the Industrial Arts," that the museum has announced it will be continued until Sept. 2. The original closing date was March 24.

Seven architects and one landscape architect were invited to construct rooms and gardens at the museum. These eight men drew their plans and called upon a small army of designers and craftsmen to carry them out. The result is declared by the critics to be the finest thing of its kind ever arranged in America.

These are the architects and the exhibits: Ely Jacques Kahn, a bath dressing room and a backyard garden; John W. Root, a woman's bedroom; Eliel Saarinen, a dining room; Eugene Schoen, a nursery and a show window; Leon Solon, tile design for a central garden feature which was designed by Armistead Fitzhugh; Joseph Urban, a conservatory and a man's den; Ralph Walker, a man's study for a country house and a sales room, and Raymond Hood, a business man's executive office and a loggia of an apartment house.

Walter Rendell Storey in the *New York Times* wrote: "However the work falls short of perfection, the high average results place the exhibition probably above any of its kind thus far held in this country."

... After serious work extending over nine months by these eight architects and one hundred and fifty collaborating designers and producers, there are here presented rooms and backyard gardens suggestive of what American art can do toward more gracious and convenient living and better backgrounds for business activities."

Margaret Breuning of the *Evening Post* saw as "common denominators" of the show "simplicity of design, good color combinations, emphasis on materials themselves, and the adaptation of furnishings and decorations to the space to be filled and the purpose to be accomplished. The practical



Man's Den. Designed by Joseph Urban.

viewpoint makes itself felt in labor saving devices and the elimination of detail."

The views of two critics clashed hard. Henry McBride of the *Sun* said: "The Metropolitan's exhibition is the best by far that the native designers have shown, but it does seem like an annex to the French Salon of Decorative Arts. There is a whiff here and there of Munich and Vienna, but for the most part the atmosphere is strictly Paris. Of America proper, so far as I could discover, there is not a snitch."

But Edward Alden Jewett in the *Times* delivered himself of a patriotic outburst, and then asked, "Does this smack of flag-waving?" He said: "This exhibition has steered clear of flash-in-the-pan tours de force. Somehow there is background. You seem to catch far-away echoes now and then of the woodman's axe as, pioneering, he felled trees in the wilderness. The sort of

Americans one likes to think of as occupying these modern rooms are Americans whose ancestors earned the right to call the country theirs."

Grand Rapids Gallery to Expand

The Grand Rapids Art Gallery has decided to begin work on an addition consisting of a sculpture court, three exhibition rooms and an auditorium, the latter to be used to expand the educational work. For some time the gallery has been unable for lack of room to display adequately the gifts that have been made to it.

EUGENE SCHOEN inc

BLOWN GLASS
BY MARIANNA VON ALLESCH
MODERN PAINTINGS
BY BELA KADAR

AT THE GALLERY
115 EAST 60TH STREET
MARCH 1 TO MARCH 16

ANTIQUE TAPESTRIES ANTIQUE BROCADES WORKS OF ART

Alphonse L. Lovencon

578 Madison Ave., New York

Plaza 3769

PARIS

MONTE CARLO



PLASTER CAST STUDIES

Send for illustrated catalog,
144 pages, \$1.00

FLORENTINE ART

PLASTER CO.

2217 Chestnut St., Philadelphia

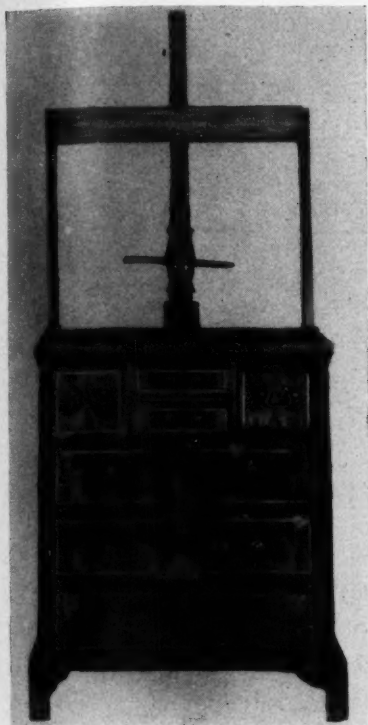
J. B. NEUMANN

New Art Circle and Print Room

9 E. 57th St., New York

Graphisches Kabinett, MUENCHEN
Neumann & Neierendorf, BERLIN

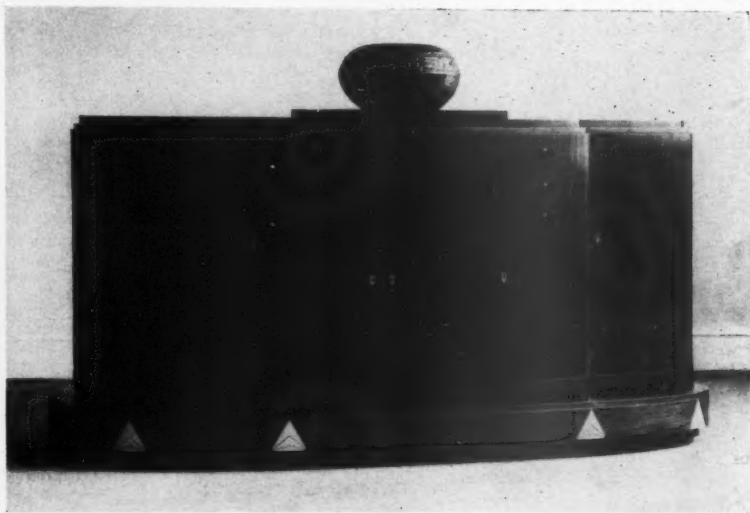
School to Sell Art



Queen Ann Linen Press.

It is an unusual thing for a school to sell an art collection, but this will happen March 18 at the Anderson Galleries, New York, when the George Courtright Greener collection of 2,500 decorative objects, ranging from antique furniture to textiles and ironwork, will be dispersed at the behest of its owner, the North Bennet Street Industrial School, of Boston. The proceeds will be used to increase the facilities of the

Museum Is First to Acquire New Cabinetry



Sideboard-Buffet. Designed by Eugene Schoen.

The Pennsylvania Museum in Philadelphia, so far as THE ART DIGEST knows, is unique among museums in the possession of an example of cabinet work by a modern American designer. The Modern Club in Philadelphia offered to donate such a piece

if the director, Mr. Fiske Kimball, would select it. He chose the sideboard-buffet reproduced above. It is one of the outstanding designs of Eugene Schoen, whose firm, Eugene Schoen, Inc., uses the line, "Modernists in Architecture and Decoration."

school, which was founded in 1881 by Pauline Agassiz Shaw and which has a place in Boston in the training of craftsmen similar to that of Cooper Institute in New York.

The furniture not only includes the colonial work of New England and Pennsylvania, but is representative of the renaissance in France, Spain and Italy and the master craftsmanship of XVIIIth century

England. The fabrics comprehend 600 lots. The ironwork includes a number of large gates, so difficult to transport that they are rarely brought to America. In the field of garden embellishment are sculptures in lead, marble, stone and majolica.

The collection was recently exhibited in Boston under the auspices of Gov. and Mrs. Fuller and a list of distinguished patrons.

**Exhibition of
Handwrought Silver
and
Handwrought Jewellery
by
AMERICA'S
FOREMOST CRAFTSMEN
The Little Gallery
29 W. 56th St. New York**

**RALPH M. CHAIT
19 EAST 56TH STREET
NEW YORK
*Ancient Chinese Works
of Art***

DEALING IN CHINESE ART SINCE 1910

EXPERTS: Accredited by Great Museums
and Connoisseurs
CATALOGUERS of Many Famous Collections



Caproni galleries hold the world's greatest collection of authentic plastic statuary. These are shown in two large books. One has 1600 illustrations of Ancient, Medieval and Modern subjects, for decorative purposes; the other 1300 subjects for art classes. This is the most complete treatise on sculpture in existence. These books are indispensable to your art library.

Sent Postpaid for \$1.00 each.

**P.P. CAPRONI
& BROTHER
INCORPORATED**
Galleries and Offices
1914-1920 WASHINGTON STREET
BOSTON, MASSACHUSETTS, U.S.A.

Antiques

Japanese Pottery

The signed master works of famous Japanese potters have always been eagerly sought by collectors, but the ordinary products of the ancient kilns produced for household use have been seldom seen abroad and barely appreciated in the country of their origin. A collection of over fifty examples of these peasant wares is now shown at the Fogg

Museum at Harvard. Many of them are a century or so old and all show the delightful effects of years of use.

The plates which comprise the series lent by Mr. S. Yamanaka, of Osaka, Japan, were used below the tiny night lights that burned in every Japanese house before the day of electricity. There they received any drops of oil which fell.

The decoration was of the simplest, generally underglaze painting, but the variety of the results testify to the artistic genius of the race. Stencils and free-hand brush strokes were used and the subjects were flowers or bits of formal design, or occasionally a sketch of Mt. Fuji or sail boats.



Pair of finely modeled
Bow Porcelain Candle-
sticks 1740-1750

CHELSEA AND BOW PORCELAIN

A rare collection of Early English Porcelain at the Vernay Galleries comprises many specimens suitable for wedding gifts. Among the appropriate pieces are Tea, Coffee and Dessert Services, Sets of Plates, Vases, Jardinières and Bowls, as well as many of the charmingly modeled figures and groups in this collection.

Vernay

ENGLISH FURNITURE · PORCELAIN
SILVER · POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street



*Svadhina Patika (Proudha)
Rajput (Kangra School)
Early 18th Century*

HEERAMANECK GALLERIES

724 Fifth Avenue
NEW YORK

ASIATIC

Antiques
& Arts

PARIS

NEW YORK

HENRY V. WEIL

American Antiques

247-249 E. Fifty-Seventh St.
NEW YORK

Between 2d and 3d Avenues
Telephone: Regent 8070

C. CHIANTELLI & CO.

Restorer of Any Valuable Object of Art
Paintings Reframed for the Trade
878 LEXINGTON AVE. NEW YORK

VELVETS

RHINELANDER 9245

BROCADES
APPLIQUES
GALLOONS
CRESTS

CASTRO'S

Authentic Antique Fabrics
745 MADISON AVENUE
NEW YORK CITY
Formerly with CARVALHO BROS.

THE ANTIQUE SHOP

45 MECHANIC ST., FITCHBURG, MASS.
Call at our new location. Extensive and rare collection of real Antiques.

P. H. AND S. E. H. SAFFORD

A Smile Breaks



"Virgin and Child." Ivory. French, XIIIth Century.

This little ivory (6¼ inches high), which has just been given to the Cleveland Museum by Mrs. E. B. Greene, daughter of the late J. H. Wade, who did so much for that institution, dates to the period when Gothic art began to smile. It was carved about the year 1280. The rigidity of pose and the tiny pleated folds of drapery recall the more archaic forms of Gothic art, but the smile on the face of the Virgin and the vivacity of the Child's gesture are a part of the tendency towards naturalism that came to full development in the XIVth century. This piece was formerly in the Spitzer and the Fitzhenry collections.

THE ART DIGEST's advertising columns have become a directory of the art and antique dealers of the world.

BRUMMER GALLERIES

WORKS OF ART

27 East Fifty-seventh Street
New York

203 Bis Bd. St. Germain, Paris

Among the Print Makers, Old and Modern

Old Color Work

Early color printing is the theme of a book by C. T. Coutney Lewis, "The Story of Picture Printing in England During the XIXth Century," offered by F. Warne & Co., New York. Herbert Simon says in the New York Herald Tribune:

"Here is a book of decided interest to collectors and dealers. It is not a comfortable book to read, for the material is not well marshaled, but we must be grateful for the wealth of matter which has been gathered together. The author is concerned mainly with color printing in England before the advent of photography and the process block. It is, of course, the period of the famous Baxter and Le Blond prints.

"The technique of this period is noteworthy. Without photography or chemically etched plates it was necessary to engrave a series of wood blocks, each of which had to play its part in building up the picture. Each color required a separate printing. The difficulty of engraving with sufficient accuracy must have been immense, and none can fail to be impressed with the comparative success obtained. These early color printers were craftsmen indeed. Baxter used frequently as many as thirty separate blocks, all of which had to be 'registered' exactly, but most printers found about six blocks sufficient.

"Although the technique of the engraving and printing was remarkable, yet the results were generally inartistic. With the exception of Edmund Evans and Thomas Shotter Boys, they made the initial mistake of attempting facsimiles of oil and watercolor paintings.

"Edmund Evans worked, at first, along traditional lines by attempting to make facsimiles. Just at the time when the photo-mechanical processes were developing he evolved a simplified form of picture painting. He must have had an artist's sensibility and felt that it was wrong to try to copy paintings by a process which could never be entirely truthful. He was fortunate with his artists; with Kate Greenaway, Walter Crane and Randolph Caldecott he produced a series of very beautiful books.

"The lithographic process, invented by Senefelder, was coming into use in the early part of the nineteenth century. For reproductions in color it was no more satisfactory than the wood-block process. We are asked to admire the so-called 'illuminated books.' With their pale golds, blues and reds they could never be more than a travesty of the old illuminated manuscripts. However, they found favor with a large public and their influence on book decoration was undeniable.

"Many of the early chromo-lithographers illustrated religious subjects or contented

Heil Show at Capital Runs Etching Gamut



"Peanuts." Etching by Charles E. Heil.

From downy young birds to humorous portrayals of elephants eating peanuts, and thence to a set of satires on modernism—this is the gamut run by Charles E. Heil in his exhibition of etchings at the National Museum, Washington.

It is the artist's delicate sense of humor, critics suspect, that has made even his renderings of birds in their favorite haunts so delightful. The posture, a bit of grass, or tree, each tells some story about the

habits of the chickadee, bluejay, or other feathered denizen. Young birds have particularly interested Mr. Heil and he has interpreted them with a sympathetic touch which recalls the downy feathers of the little creatures.

Mr. Heil's technique is characterized by a very exact use of line, which gives his etchings an engraver-like quality. Because of their detail and careful drawing they appeal to the nature lover as well as the print connoisseur.

themselves by providing title pages with sickly gold borders and arabesques. Very rightly the author draws our attention to the neglected Thomas Shotter Boys. His architectural prints show that he understood the limitations of chromo-lithography. He was satisfied with light and medium tints on a well defined keyplate, and he was quick to realize their decorative value."

A Manual on Block Printing

William S. Rice, of Oakland, Cal., has written a manual, "Block Printing in the Schools" (Bruce Publishing Co.), an attractive little booklet of 43 pages, lavishly illustrated. Directions are given in a style suited to young students. Mr. Rice says

that linoleum block printing is a "postery" process, allowing no great amount of detail; and he deprecates the use of fine lines. Pupils are directed to the rudiments of design.

MABEL ULRICH'S

BOOK AND PRINT GALLERIES
Books—rare and usual.

Etchings and other prints. Importations.
MINNEAPOLIS - - - - - 1200 NICOLLET
ST. PAUL - - - - - 4th and CEDAR
ROCHESTER - - - - - 31 1st Ave. S.W.
DULUTH - - - - - 9 SUPERIOR ST.

GORDON DUNTHORNE

1736 CONNECTICUT AVENUE
WASHINGTON, D. C.

ETCHINGS

and Early English Furniture

ROBERTSON-DESCHAMPS GALLERY

Etchings

Sporting and Marine Prints

415 MADISON AVENUE NEW YORK

MASTERS of ETCHING

Published by THE STUDIO, London

\$2.25 Per Volume

12 Beautiful Reproductions of Etchings

- | | | | |
|--------------------|--------------------|-----------------------|----------------------|
| 1. Frank Brangwyn | 6. Frank W. Benson | 11. F. Seymour Haden | 16. W. Walcott |
| 2. James McBeck | 7. D. Y. Cameron | 12. F. L. Griggs | 17. E. S. Lumsden |
| 3. Anders Zorn | 8. M. A. J. Bauer | 13. J. M. Whistler | 18. H. Rushbury |
| 4. J. L. Forain | 9. Alphonse Legros | 14. Charles Meryon | 19. G. L. Brockhurst |
| 5. Sir Frank Short | 10. Ed. Blampied | 15. Francisco de Goya | 20. Rembrandt |

Write: THOMAS SPENCER HUTSON 17 East 14th St., New York

In the Realm of Rare Books and Manuscripts

Shakespeareana

So many First Folio Shakespeares have come to America in the last year that the New York *Herald Tribune* printed in two installments an article by Prof. Robert Metcalf Smith of Lehigh University entitled "A Banner Year for Shakespeare Folios." According to him there are now about 200 copies of the First Folio known to exist, in good, bad or indifferent condition. Much more than twice as many of these are in private hands in America than in England; and one-third are in the Folger collection alone. A badly imperfect copy, with many leaves missing, is worth from \$10,000 to \$15,000, while a perfect specimen, long recorded, can be worth more than \$100,000.

Not many know these facts set forth by Prof. Smith: "During the year the Library of Congress announced that Mr. Folger had purchased one-half a square behind the Library for a building to house his 80,000 volumes of Shakespeareana. When the treasures of this collection, which have been judiciously gathered in silence for over thirty years, are made known, many surprises will be in store and many Shakespeare problems can be solved. For herein will be found as nearly a complete collection of Shakespeare originals and forgeries, of editions, source books, and commentaries of all kinds as time, opportunity, money and judgment could form. As the new theater of Stratford will be the greatest tribute ever paid to Shakespeare the dramatist, the gift of this library to the nation will be the greatest memorial ever erected to Shakespeare the poet.

"In this memorial will be approximately one-third of the 200 extant First Folios, forever preserved from the ravages of the book mart. 'What on earth,' wrote a prominent English Shakespearean scholar to me recently, 'does Mr. Folger want with so many First Folios?' To any one who has worked

with copies of the First Folio the answer is obvious. Aside from the textual problems to be solved by a variorum study of First Folios, every First Folio has for the book lover an individuality all its own; every copy is different from every other one in various ways: in printers' changes, and corrections, in state of preservation, in repairs, facsimiles, bindings, armorial bearings, book plates, signatures of former owners, etc.—each volume has its silent tale to tell, whether of long and undisturbed repose in a nobleman's library, or of numberless readers who pored over its pages with the aid of tallow candle, or wine cup, or with pen and ink, now underlining verses, now adding marginal comments and notations.

"For since the publication of the First Folio in 1623 there has never been a time when Shakespeare's plays were not the delight of readers and theater-goers. To devote their lives, as our American collectors have done, to the preservation of Shakespeare rarities is to confer additional immortality upon the poet-dramatist who 'of all modern and perhaps ancient poets, had the largest and most comprehensive soul'."

Browning Love Letters

Word comes from London that Gabriel Wells, New York dealer in rare books and manuscripts, has acquired one of England's most precious literary treasures, the love letters that passed between Robert Browning and Elizabeth Barrett—284 of the former's and 287 of the latter's. The purchase included the marquetry box in which Browning kept his wife's letters, and the collapsible gold-tooled leather case in which she kept his.

Mr. Wells, it is said, will not sell the letters. The price he paid was probably staggering. The fact that they were sold at Sotheby's in 1913 for \$32,750—a sensation at the time—means nothing, for prices have gone wild since then. A quarter of a million might not deter an American.

Shaw Items at High Prices

The library of Thomas Hatton, of Leicester, England, was dispersed at the American Art Galleries, the 290 items bringing \$46,660. The Brick Row Book Shop paid \$2,850 for a copy of the first edition of Shaw's first work on the drama, "The Quintessence of Ibsenism," which the author himself used in making revisions for the second edition, nearly every page containing corrections and deletions in Shaw's autograph.

The same buyer paid \$1,700 for about 200 words in Shaw's autograph on the attitude of the church toward war; \$1,500 for Shaw's own first edition of his "Augustus Does His Bit," and \$1,500 for Shaw's annotated copy of Locke's "Essay Concerning Human Understanding."

Lincoln's Pen Brings \$2,300

On Jan. 1, 1863, President Lincoln signed four copies of the Emancipation Proclamation, freeing the slaves, using a separate gold pen for each signature. One of them he gave to Louis Burgdorff, whose family treasured it until it was offered for sale the other day at the Anderson Art Galleries. After spirited bidding, Gabriel Wells obtained it for \$2,300.

French Bindings

When Messrs. J. P. Morgan and Owen D. Young, both of whom own famous collections of rare books and manuscripts, reached Paris as American members of the reparations commission, they found at the Bibliothèque Nationale a wonderful exhibition of the evolution of bookbinding throughout ten centuries. They visited it and found especial interest in a group catalogued under the name of another great financier, Jean Grolier, whose love of fine volumes and perfect bindings is commemorated by the Grolier Club of bibliophiles in New York.

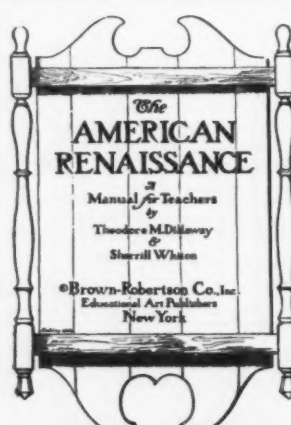
For many years Grolier was a leading financier and held office as Treasurer of France. His bookplate signified that his books belonged not only to himself, but to his friends. The gem of this collection is a volume in green morocco printed by Asola, successor to the celebrated Aldus and given first to Francois I, who in turn presented it to Grolier.

This is but an instance of the extraordinary beauty and rich historic interest of the exposition. Many of the volumes bear the arms of Catherine de Medici, Diane de Poitiers or Marie Antoinette. A remarkable series of old maps, one of which, a magnificent affair, is supposed to have been annotated by Christopher Columbus, are also on view.

The Bibliothèque Nationale in arranging the exhibition had loans not only from collectors, but from three other important libraries, the Arsenal, Mazarine and Sainte Genevieve.

\$12,000 for Goethe Letters

Bettina von Arnim's correspondence with Goethe was sold at auction at Henrici's in Berlin for \$12,000.



The AMERICAN RENAISSANCE
Manual for Teachers
by Theodore M. Dickinson & Sherrill Wilson
©Brown-Robertson Co., Inc.
Educational Art Publishers
New York

Characteristic features are Colonial furniture, architecture, silverware, paintings, etc., historically arranged and fully described. The Colonial House awaits these suggestions:

- 13 Plates of 9 half-tone illustrations, totaling 117.
- 1 Period Chart.
- 1 Manual, with 21 additional illustrations.

All for \$2.00 postpaid

454 Madison Avenue New York
Midwestern Branch:
310 Palmer House Shops Chicago

THE BRICK ROW BOOK SHOP, INC.

*Rare and Choice Books,
New and Old
Association Items,
Autographs, etc.*
Catalogues on Request.

42 EAST 50TH ST. NEW YORK

THOMAS J. GANNON, INC.

*First Editions
Rare Books*
665 FIFTH AVENUE NEW YORK CITY
TELEPHONE, PLAZA 2350

G. HESS, Munich

*Cat. 32 Ready
Books XVth-XIXth Century*
Sent on demand to Collectors

The News and Opinion of Books on Art

Dutch Art

Just before the opening of the great Dutch exhibition in London in January came the publication of R. H. Wilenski's "Introduction to Dutch Art" (Faber and Gwyer, 25s.). Armed with knowledge from these "illuminating pages," says the London *Sunday Observer*, the visitor could view the display of Dutch art treasures "not as loosely connected artistic phenomena, but as the manifestation of the spirit and taste of a nation."

"Above all" Mr. Wilenski refuses to accept acknowledged standards of criticism and artistic values, which, starting from the summit of achievement, lose sight of the development which led to this achievement and of the light in which the achievement of the men now esteemed as supreme masters was viewed by their contemporaries. Take the case of Rembrandt, who was described by his own contemporary, the fashionable painter Gerard de Lairese, as 'a master capable of nothing but vulgar and prosaic subjects, who merely achieved an effect of rottenness.' The fact is that the cultured Dutch collectors of the seventeenth century thought little of Rembrandt, and reserved their admiration for the 'Romanists' of the Lairese type, just as the classical compositions by Cornelis, of Haarlem, were preferred to the masterpieces of Franz Hals.

"It is a strange fact that the Romanists, who flourished and enjoyed the patronage of the wealthy and educated classes when Rembrandt and Hals were allowed to end their days in penury and misery, are entirely ignored by the majority of modern critics. Without overrating their permanent significance, Mr. Wilenski devotes several important chapters to the achievement of these foreign-inspired masters, whose influence upon the greater men that followed them was by no means inconsiderable."

"Once the reader has grasped Mr. Wilenski's point of view, which is that of the art historian with a wide angle of vision, he will not be surprised either at the attention given by the author to the Italianizing Dutchmen or at the omission of any consideration of the art of such Rembrandt followers as Nicholas Maes, the Konincks, Bol, Flinck, *e tutti quanti*, of genre painters, like Van Mieris and Ochtervelt, of still-life painters like Kalf, and decorative painters like Hondecoeter. Collectors treasure them, but their contribution to the evolution of Dutch art, the outlining of which is the author's object, is slight enough to justify the omission."

Greek Sculpture

Miss Gisela M. A. Richter, curator of classical art at the Metropolitan Museum, has written a work entitled "The Sculpture and Sculptors of the Greeks," with an embellishment of more than 700 plates, which has been published in a thick quarto by the Yale University Press. Royal Cortissoz, critic of the New York *Herald Tribune*, says it is one of the most valuable books he has encountered in a long time, and does "not hesitate to characterize it as the best work of its kind which has thus far appeared in English."

"Never were the facts relating to a recondite subject more lucidly or more helpfully organized. Miss Richter began with a positive inspiration, one momentarily dissociating the two interdependent aspects of her theme—namely, Greek sculpture and the individual Greek sculptor. Wisely she first concentrates on her broader issues. Rapidly sketching, with the aid of maps, her historical background, she then summarizes the general characteristics of Greek sculpture, frames a tentative chronology of the important example, and in succeeding chapters systematically analyzes the typical modes of dealing with the human figure, standing, seated flying or running and in divers other attitudes. She treats separately the Greek handling of the head, pays the same tribute to the subject of drapery, and goes on to further distinctive matters such as technique, which embraces materials, methods and the use of color."

"In the remaining five chapters the sculptors are traversed, from those of the archaic period to those who bring us to the dawn of the Christian era. A useful bibliography and a full index round out a perfect piece of interpretation."

"We use that last phrase advisedly. Miss Richter excels as an interpreter, having not only learning but that penetrating flair which is the best collaborator with knowledge. The best proof of this lies in her grasp upon Greek sculpture as the product of Greek life, as the essentially human thing which we are prone to forget, seeing the statues rather as the ghostly survivals of a half-incredible world."

"Nothing could be more luminous than her comments on the mentality which produced the masterpieces. She assigns to the Greek mind directness, agility and a feeling for beauty, and it is characteristic of her analysis, by the way, that she takes pains to contrast the simpler outlook of antiquity with our modern sophistication. With our 'more complicated natures' we have lost a precious quality. The natural simplicity of the Greeks enabled them 'to keep their eyes on the essentials without the distraction of superfluous details.'"

"The use of the living model," asserts Miss Richter, "was certainly not the rule with Greek sculptors; at least there is little mention of it. Only occasionally, in a later period, is the opinion expressed that a certain woman served as a model for a particular statue."

Here is the way Miss Richter contrasts the methods of a Greek and of a modern sculptor in marble: "Nowadays we generally start by making a full-size model in clay on a lead armature, then make a plaster cast of this model, and finally translate the cast into marble by the process of pointing. Since both the cast and the marble copy are produced by mechanical means, it follows that the clay model is the only original creation of the modern artist. The Greek method was different. . . . While the modern artist creates his figure by the successive addition of lumps of clay on an armature that admits of bending in any direction, the Greek artist worked his by hewing off layer after layer from his rigid block of stone. The Greek artist worked from the outside in, the modern artist from the inside out."

Greek and Etruscan Vases

A "Catalogue of Greek and Etruscan Vases," by Arthur Fairbanks, Ph.D., recently published by the Museum of Fine Arts, Boston, presents a systematic survey of the early Greek and Etruscan vases in the museum. These are classified into groups tracing the development of characteristic styles. Dr. Fairbanks was director of the Boston Museum for eighteen years.

GALERIE LOCARNO

Paintings

by

Old & Modern Masters

15, RUE LAFFITTE, PARIS

Telephone: Provence 37.52

Landscape Painting

John Carlson, N. A., has written a new book, "Elementary Principles of Landscape Painting." It has 57 illustrations in its 13 chapters and is a logical primer for beginners. It costs \$4.00.

Order from

**National
Publishing Society**
Mountain Lake Park, Md.

A Review of the Field in Art Education



The Boothbay Studios Summer School of Art

BOOTHBAY HARBOR, COAST OF MAINE

LANDSCAPE - MARINE

PORTRAIT PAINTING

ETCHING - DESIGN

BLOCK PRINTING

NORMAL - INDUSTRIAL

COMMERCIAL ART

POTTERY - CRAFTS

COLOR - JEWELRY

AN ACCREDITED SCHOOL

SIX WEEKS

JULY 8 TO AUGUST 16, 1929

FOR CATALOG

DESCRIBING FACULTY

COURSES - CREDITS

Address

FRANK ALLEN

Director

220A WILLOUGHBY AVENUE

BROOKLYN, NEW YORK



June 24 to August 2

SUMMER SESSION

COURSES leading to the Bachelor's degree in Fine Arts, Applied Arts, and Art Education. Climate permits comfortable study throughout the entire year.

Write for illustrated catalog

F. H. MEYER, Director

Broadway at College Ave., Oakland, Cal.

DESIGNERS ART



School for Professional Training in Fine Arts and Design

L. Frank, J. G. Cowell, Directors

July Class in Handicrafts & Methods for Teachers

Register Now. Send for catalog D 376 Boylston Street, Boston, Mass.

METROPOLITAN ART SCHOOL

58 W. 57th St. New York City

MICHEL JACOBS

GEORGE ELMER BROWNE, N. A.

Classes just starting: Individual instruction

Life—Portrait—Poster—Costume

Design—Interior Decoration

Send for Catalogue D

THE ART DIGEST has become a directory of the art schools of the United States.

A School's Growth

Los Angeles has the distinction of having a very large art school maintained at the expense of the county. Ten years ago the late Harrison Grey Otis, owner of the *Los Angeles Times*, gave a magnificent block of land and the buildings on it, facing Westlake Park, to the county on condition that an art school should be established and maintained there. The property is now worth \$1,000,000. In the ten years the Otis Art Institute has been in operation 5,000 students have enrolled, and the attendance for the present term is in excess of 700.

Fred Hogue, however, in an article in the *Times* scolds the public for not enlarging the school and making an adequate appropriation for instructors. He thinks if the county did its duty, the enrollment of

700 would be doubled. Mr. Hogue after visiting the institute wrote:

"What an inspiration! What a promise for the future! Boys and girls, with their serious eager faces, ambition supported by hope! Every classroom was filled, and the overflow extended through the halls and out into the spacious, trellised flowering lawn and garden. Instructors were there whose names are known across the continent. . . .

"Places are waiting for these students, with adequate compensation; places which heretofore it has been necessary to bring

ART TEACHER wishes position for next year. A.B. degree from University. Art training in leading schools of Chicago and New York. Practical experience in commercial art. Teaching experience in High School, College, Art School. Address E. M., 1803 West End Ave., Nashville, Tenn.

The Pennsylvania Academy of the Fine Arts

The oldest art school in America

SCHOOL IN THE COUNTRY

Open all year

CHESTER SPRINGS, CHESTER CO., PA.

(Thirty-five miles northwest of Philadelphia)

INSTRUCTORS

DANIEL GARNER

JOSEPH T. PEARSON, JR.

GEORGE HARDING

ALBERT LARSEL

Classes in Landscape, Life, Portraiture, Still Life, Decoration, Illustration and Sculpture. Resident Instructors. Students may register at any time. Large, well lighted studios. Separate dormitories for men and women, with modern conveniences. Reference required.

EUROPEAN SCHOLARSHIPS

Send for circular to D. ROY MILLER, Resident Manager

Chester Springs, Chester Co., Pa.

Bell Telephone: Chester Springs 10

HENRY B. SNELL

SUMMER ART CLASS

BRUGES, BELGIUM

Sailing June 29. Returning early September.

Send for descriptive announcements to

The Boyd Tours, Inc.

724 Fifth Avenue, NEW YORK

The Browne

GEORGE ELMER BROWNE, N. A.
INSTRUCTOR

Art Class

Abroad . . .

CLASS SAILS MAY 11, 1929

Address:

BROWNE ART CLASS

58 W. 57TH ST., NEW YORK, N. Y.

Circle 7160

For a six months course of study in painting while touring in France, Spain and Morocco.

Write for circular

MARTINET

SCHOOL OF ART

Director—MARJORIE D. MARTINET

OCT. 1st—MAY 15th

Portrait, Life, Costume-Model, Landscape Illustration, Fashion Drawing, Composition 10 E. FRANKLIN ST., BALTIMORE, MD. Illustrated Catalog on Request

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Four-year courses in PAINTING, INTERIOR DECORATION, DESIGN, ARCHITECTURE, ILLUSTRATION AND COMMERCIAL ART, PUB. SCHOOL ART. Leading to the degree of Bachelor of Fine Arts.

Summer Session July 2 to August 9

HAROLD L. BUTLER, Dean, Syracuse, N. Y.

The Nelson OUTDOOR PAINTING CLASS

at Kent, Conn.

In the beautiful Litchfield Hills
During July and August

Under Personal Instruction of

GEORGE LAURENCE NELSON
15 West 67th St. New York

Write for descriptive circular

New York SCHOOL of FINE & APPLIED ART

Only Such School in Europe
Wm. M. Odum, Dir., Frank A. Parsons, Pres.
Professional Interior Architecture & Decoration; Costume & Stage Design; Advertising Illustration. Courses for Teachers.
Catalogues—Address Secretary, 2239 B'way
New York City or 9 Place des Voages, Paris

Philadelphia School of Design for Women

Day, Evening and Saturday Classes
Specialized Instruction by Experts. Industrial and Decorative Design. Poster and Advertising Art. Interior Decoration. Fashion Illustration and Costume Design. Illustration. Normal Art. All Branches of the Fine Arts.
Broad and Master Sts. Write for Catalog

UNIVERSITY OF DENVER CHAPELL SCHOOL OF ART

"Day, Evening and Saturday Classes."
Drawing, Painting, Composition, Sculpture, Design, Fashion Illustration, Interior Decoration, Dress Design, Commercial Art, Junior Classes. Illustrated Catalog "W" on request.
1390 Logan St. Denver, Colorado

Develop Your Artistic Talents

All the regular Art Courses. Also Interior Decoration, Weaving, Book Binding, Pottery, Metal Working. For catalog, address E. H. Wuerpel, Director, Room 24 ST. LOUIS SCHOOL OF FINE ARTS WASHINGTON UNIVERSITY, ST. LOUIS



**MASTER INSTITUTE
OF UNITED ARTS**
MUSIC—PAINTING—SCULPTURE
ARCHITECTURE—OPERA CLASS
BALLET—DRAMA—LECTURES
Enrollment open—Send for Catalog "H"
Tel. Acad. 3860
815 W. 105th Street New York, N. Y.

ALEXANDER ARCHIPENKO
ECOLE d'ART
SCULPTURE : PAINTING
DRAWING : MOSAIC : CERAMIC
Winter Courses from Sept. 15th
16 WEST 61st ST. NEW YORK

LAYTON SCHOOL OF ART
Layton Art Gallery, Milwaukee, Wis.
Courses in Painting and Sculpture, Commercial Art, Teacher Training, Interior, Costume and Industrial Design.
For illustrated catalog address Charlotte E. Farridge, Director
Dept. A. D. 435 Jefferson St. Milwaukee, Wis.

**ART DEPARTMENT, COLLEGE OF
EDUCATION
OHIO UNIVERSITY**
B.S. in Education Degree and Art Supervisor's Diploma. Course accredited in other states.
Registration Fee \$70.00 a year.
Address:
The President's Office, Ohio University,
ATHENS, OHIO

experts from the outside to fill. And, what is more, from this school goes forth a heaven that is necessary to the cultural development of a community.

"This institution represents to me the birth of art in the Southwest. It is not an art renaissance, for these students are the primitives in the art history of the West. They are cultivating fallow soil. They represent the beginnings of a new epoch in art.

"If Los Angeles is to become an art center, the artists themselves must be taught here; for there can be no art center decorated with borrowed plumes."

Ringling's Art School

At Sarasota, Fla., in connection with the museum which he has founded and for which he has been lavishly buying paintings and objects of art, John Ringling, circus owner, has planned a school of art. It is to be perfectly equipped, and is to have instructors whose names are renowned. "It is Mr. Ringling's idea," says the *Christian Science Monitor*, "that there might grow up in Sarasota a second Barbizon school."

The museum collections are being formed not only for the instruction of the public, but for the use of the school. Many plaster replicas have been made of the masterpieces of sculpture abroad, "which do not vary the thousandth of an inch from the originals." The museum will have 22 galleries, varying from 40 to 110 feet in length. Louis Bohler is to be curator, and the directors, most of them famous in the art world, will be Henry Walters, Langdon Douglas, August L. Mayer, Max J. Friedlander, Albert Keller, Sir Joseph Duveen and Baron von Hadeln.

University Summer School of Art and Archaeology

LONDON—PARIS—FLORENCE—ROME

WILLIAM SENER RUSK
DIRECTOR
AURORA, NEW YORK
1929 Programs on application

SUMMER SCHOOL OF ART ASHLAND, OREGON

Sixth session opens July 8, closes August 10, 1929. The faculty was selected from art centers of the East and West. Courses are offered for teachers, artists, students and craftsmen. Thirty days of serious work combined with rest and play in the wonderful Crater Lake region.
College Credits Granted
Belle Cady White, Director, 150 Steuben St. BROOKLYN, N. Y.

GUY WIGGINS SUMMER SCHOOL LYME, CONN.

June 15 to September 15
Address—226 W. 59th, New York



COLOR PRINTS
LARGE AND SMALL
Write for free sample and circular
**ART EXTENSION
SOCIETY**
WESTPORT, CONN.

SCHOOL OF THE DAYTON ART INSTITUTE

NINTH YEAR

Full-time four year courses in Painting, Sculpture, Design, Commercial Art, Copper and Silver-smithing, Jewelry Design and manufacture, etc.

Special College Credit Courses in affiliation with Wittenberg College.

Faculty of well trained young men who are practicing professionals.

THEO. HANFORD POND, Director
Circular of information on request to the
DAYTON ART INSTITUTE
Monument Ave. at St. Clair St., Dayton, O.

Maryland Institute

1836-1909 Baltimore, Md.

SECOND TERM, February 1, 1929

Courses in Fine Arts, Teacher Training, Crafts, Advertising & Costume Design, Interior Decoration, Stage Craft, etc. Catalogs on request.

THE ABBOTT SCHOOL OF FINE AND COMMERCIAL ART

Individual Instruction in all branches of Fine and Commercial Art. Teacher Training. Credits given.

Catalog on Request.
1624 H Street N. W. Washington, D. C.

The Traphagen School of Fashion

Intensive Winter and Summer Courses
Special Classes planned for Teachers
All phases from elementary to full mastery of costume design and illustration are taught in shortest time compatible with thoroughness. Day and Evening Courses. Sunday Nude Drawing and Painting Class. Incorporated under Regents. Certificates given on completion of course. Send for Catalog D.
1690 Broadway (near 52nd St.), New York

THE DALLAS ART INSTITUTE

1215½ Main Street Dallas, Texas

Courses in
Drawing, Painting, Design, Illustration
and Commercial Art. Interior Decoration
Day and Evening Classes
OLIN HERMAN TRAVIS, Director

HARTFORD ART SCHOOL

Winter Season 1928-1929
Courses in Life, Portrait and Figure Composition, Still Life, Illustrative Advertising, Costume Illustration, and Museum Composition and Research.
ELIZABETH COLE TUCKER, Director
For information, address Secretary,
230 Collins Street Tel. 7-4833

WORCESTER ART MUSEUM SCHOOL

24 HIGHLAND ST., WORCESTER, MASS.
Three-year courses in Design, Drawing and Painting. Modeling. Metal Work. Jewelry. Pottery. Weaving. Day and Evening Classes.
Catalogue sent on request.
H. Stuart Michie, Principal

The Pennsylvania Academy of the Fine Arts

Broad & Cherry Sts., Philadelphia
Oldest Art School in America
Instruction in Painting, Sculpture and Illustration. Send for Circular.
ELEANOR A. FRASER, Curator

SCHOOL OF THE MUSEUM OF FINE ARTS

Summer Session—July 1-August 9
Drawing, Painting, Modeling, Design, Interior Decoration, Jewelry and Metal Work.
Information on request
BOSTON, MASS.

Learn the Fine Points of MOVIE and STILL PHOTOGRAPHY

OUR home study course in Professional Motion Picture and Still Photography will enable you to get better results and greater satisfaction from your camera. We have for 19 years successfully taught Motion Picture Portrait, Commercial and News Photography in our great New York studios or in spare time at home.



Write for Free Book
NEW YORK INSTITUTE OF PHOTOGRAPHY
10 W. 33rd Street Dept. 118 New York

STUDY ART

The Kansas City Art Institute
44th and WARWICK BLVD.

Courses in
DRAWING, PAINTING, MODEL-
ING, POSTERS, ILLUSTRATION,
DESIGN, COSTUME DESIGN, IN-
TERIOR DECORATION, LETTER-
ING, LAYOUT, CARTOONING AND
CRAFTS.

Write for free illustrated catalog.
Students May Enter at Any Time
Night Classes

LETTERING AND ILLUMINATION

SPECIAL COURSE
Under the Direction of
MISS RUTH CAMPBELL
THE WELL-KNOWN AUTHORITY

Beginning with the
Development of the Alphabet
Feb. 1 to May 1
**NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN**
100 LEXINGTON AVENUE, N. Y. CITY

DESIGN AND LIBERAL ARTS

A School for the Training of
Artists—Designers—Craftsmen
Painting : Design : Illustration : Crafts
Interior Decoration : Life : Fashion
Founded 1917 Individual Phone Circle 1850

VESPER GEORGE

SCHOOL OF ART
Professional courses of 2 and 3 years
Eastern Arts Exhibit N. Y.—Booth 32

Boston Summer School
42 ST. BOTOLPH ST. BOSTON, MASS.

WILMINGTON ACADEMY OF ART

WILMINGTON, DEL.
Instruction in Painting, Sculpture and
Illustration. Write for Booklet.
Henryette L. Stadelmann Gayle P. Hoskins
M. A. Rensetti Frank E. Schoonover
Stanley M. Arthurs N. C. Wyeth
Summer Landscape Class:
ROSS BRAUGHT, Instructor

California School of Fine Arts

Chestnut and Jones Streets
San Francisco
Affiliated with the University of California.
Summer Session June 18th to July 18th.
Courses in the fine and applied arts. De-
lightful surroundings for Summer work. Splen-
did new buildings.
Write for special catalogue

Mr. NAUM LOS ART SCHOOL

(formerly in Rome, Italy—1918-1928)
SCULPTURE—DRAWING
PAINTING—CONSTRUCTIVE
ANATOMY: MAN—HORSE

Day and Evening Classes

The School is officially recommended by the
American Academy and by all Academies
of other Nations in Rome.

1947 BROADWAY
at 66th St. Station New York City
Phone Trafalgar 0022

OTIS ART INSTITUTE

A SCHOOL OF FINE AND APPLIED ARTS
MAINTAINED BY THE COUNTY OF LOS
ANGELES AS A DEPARTMENT OF THE LOS
ANGELES MUSEUM

2401 Wilshire Boulevard, Los Angeles, California
Thirty-eight classes beginning and advanced.
Work outdoors or indoors 12 months in the
year. Date of entrance and period of study
optional. A genuine Art Spirit pervades this
art school. Illustrated catalog upon request.



THE BERKSHIRE SUMMER SCHOOL OF ART

AT MONTEREY-MASS.—SPECIALIZES
IN TEACHER-TRAINING—LANDSCAPE
PAINTING—CRAFTS—A CREDITED SCHOOL
RAYMOND P. ENSIGN—DIRECTOR
WILLIAM LONGYEAR—ASST. DIR.
FOR AN ILLUSTRATED CATALOG
ADDRESS: MR. LONGYEAR, AT-
PRATT INSTITUTE, BROOKLYN, N.Y.

Studio School of Art Photography

Photography as a science and an art.
Elementary, Advanced and Master Courses.
8th Year. Personal training by well-
known professional who has hung in all
the fine Salons of Europe and America,
and at many one-man exhibitions. Write
for new prospectus.

RABINOVITCH, 26 W. 50th St., New York

Carnegie Institute of Technology

PITTSBURGH, PENNSYLVANIA

Summer Courses in
DRAWING, PAINTING and DESIGN

June 17 or 28 to August 9

For further information address
Director of Summer Session

XAVIER J. BARILE

PRIVATE ART SCHOOL
SPECIAL STUDIO CLASSES

Painting—Drawing. Portrait Saturday After-
noon. Life-Composition Sunday Morning.
Sketch Class Monday Evening.

Private lessons, Landscape, Etching, by ap-
pointment. For information write: STUDIO
FIFTEEN, 7 West 16th Street, New York City.

CORCORAN SCHOOL OF ART

WASHINGTON, D. C.

Tuition Free—Annual Entrance Fee \$15.00
Day and Evening Classes in Drawing, Paint-
ing, Sculpture, Composition and Anatomy.
Instructors: Richard S. Meryman, Principal;
S. Burtis Baker, Vice-Principal; Mathilde M.
Lelsenring, Eugen Welz, Carl C. Mose,
George M. Jenkins, M.D.
For information and Prospectus address
MISS AGNES MAYO, Secretary

A. SHAMPANIER NIGHT CLASSES IN MURAL DECORATION

Address 108 W. 59th St.
New York

School of the Arts

COMMUNITY ARTS ASSOCIATION
FRANK MORLEY FLETCHER, Director

GRAPHIC AND PICTORIAL ART
ETCHING : WOOD BLOCK PRINT-
ING : DECORATIVE DESIGN
CRAFTS : SCULPTURE : BRONZE
CASTING : ARCHITECTURE
GARDEN DESIGN : : : : :

Session: 28 weeks, October-May
SCHOLARSHIPS AVAILABLE

916 Santa Barbara Street
SANTA BARBARA, CAL.

Catalog

Broadmoor Art Academy

COLORADO SPRINGS—COLORADO
Summer Term opens June 10th, 1929
Closes September 7th, 1929

FACULTY:

Robert Reid, N.A. Ernest Lawson, N.A.
Emeritus Landscape
Randall Davis
Life
Lloyd Moylan S. W. Schaefer, M.D.
Winter Classes Lecturer on Anatomy
Write for catalogue

NEW YORK SCHOOL OF

APPLIED DESIGN FOR WOMEN

100 Lexington Ave., N. Y. City. 37th year
Textile Designing, Fashion Drawing, Poster
and Commercial Art, Interior Decoration, Ad-
vanced Design. Special Courses in Lettering
and Illumination. Teachers' Courses.
Positions and orders filled

Enjoy Art Yourself

New Method insures anyone power to appre-
ciate Art and draw or paint Nature without
copies or theories. 700 artists, teachers,
students now gaining at home power not
given by old methods. Personal instruction in
Summer Art School July to Oct. NOT A
SHORT CUT TO ART, but to true vision and
personal technique.

A. K. CROSS BOOTHBAY HARBOR,
MAINE



Scott Carbee School of ART

Personal Daily Instruction—Illustration, Drawing, Painting, Por-
trait, Still Life, Commercial and
Costume Design. Day and Evening
Classes. Placements, Scholarships. Enroll Now.
Write for Catalog B. 126 Mass. Ave., Boston

CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY

460 WEST 144TH STREET, NEW YORK
Courses in Artistic Professional Photog-
raphy, October to June.

THURN SCHOOL OF MODERN ART

A private school giving individual per-
sonal attention.

Day and Sunday classes. Enter at any time.
911 Carnegie Hall, New York City

BROOKLYN ART SCHOOL

134 LIVINGSTONE STREET
Near Court Sq. & Borough Hall Subway Stations
Evenings, 7:30-9:45

Special attention to beginners
Life Class in Painting and Drawing. Satur-
day Sketch Class. Sunday Life and Portrait
Class, 2-5 P. M. Begin any time. Write for
information to
FRANCIS MULLER, Director

The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

[Copyright by THE ART DIGEST]

Phoenix, Ariz.

ARIZONA MUSEUM—
March—4th annual, Phoenix Fine Arts Assn.

Berkeley, Cal.

CASA DE MANANA—
March—Leonora Naylor Penniman, Margaret E. Rogers, Cor de Bave; batiks, Beatrice Gildersleeve.

Los Angeles, Cal.

LOS ANGELES MUSEUM—
March—Tenth annual Print Makers Exhibition; Cleveland water color annual; memorial exhibition, Rex Slinkard.

AINSLIE GALLERIES—
March—Landscapes, D. B. Stuber.

BILTMORE SALON—
To March 31—Old and modern masters from R. C. Vose Galleries, Boston.

EBELL CLUB—
March—Favi.

STENDAHL GALLERIES—
March—W. Elmer Schofield, Gardner Symons.

Oakland, Cal.

OAKLAND ART GALLERY—
To April 6—Annual exhibition of paintings.

Pasadena, Cal.

PASADENA ART INSTITUTE—
March—Pasadena Society of Artists; Cornelius and Jessie Arms Botke; Jean Mannheim; Ada Belle Champlin; Ella Bush.

GRACE NICHOLSON GALLERIES—
March—Antiques from Parish-Watson Co.; exhibition of American art from Grand Central Art Galleries.

San Diego, Cal.

FINE ARTS GALLERY—
March—Exhibition, San Diego Academy of Fine Arts; Hallsthamar wood carvings; lithographs, William S. Schwartz; water colors and prints, Henri G. DeKruif, Barse Miller.

San Francisco, Cal.

CAL PALACE OF THE LEGION OF HONOR—
April-Nov.—Exhibition of Contemporary American Sculpture.

PAUL ELDER GALLERY—
To March 16—Paintings, Jose Ramis.
March 18-April 6—Wood blocks, Howard Cook, Leo Meissner.

EAST WEST GALLERY—
To March 14—Frances Brooks.

S. & G. GUMP GALLERY—
To March 22—Water colors, Gunnar Widfors.

GALERIE BEAUX ARTS—
March 1-16—Paintings, Smith O'Brien; group show by women.

WESTERN WOMEN'S CLUB—
To March—Paintings, Frances Brooks.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA—
To March 23—Paintings, Ralph Holmes.
March 25-April 6—Paintings, John M. Gamble, Clarence R. Mattei.

SANTA BARBARA SCHOOL OF ARTS—
To May 18—Paintings, prints, sculpture, crafts.

Hartford, Conn.

MORGAN MEMORIAL—
March 16-31—19th annual exhibition, Connecticut Academy of Fine Arts.

Newark, Del.

UNIVERSITY OF DELAWARE—
To March 25—Paintings, faculty of Grand Central School of Art.

Wilmington, Del.

WILMINGTON SOC. OF FINE ARTS—
Feb.-March—Permanent collection, Howard Pyle.

Washington, D. C.

PHILLIPS MEMORIAL GALLERY—
Until May 31—Arthur B. Davies Memorial Exhibition; permanent collection.

UNITED STATES NATIONAL MUSEUM—
Feb. 25-March 24—Etchings, Charles Hall.

GORDON DUNTHORNE GALLERIES—
Feb. 25-March 16—Portraits and landscapes of the XVIIIth and early XIXth centuries; early views of American cities.

YORKE GALLERY—
To March 23—Pasqual Monturiol.

Palm Beach, Fla.

ASSOCIATION FOR ARTISTS—
To March 20—Contemporary American painters.

St. Petersburg, Fla.

ARTS CLUB—
To March 19—Water colors, George Pearse Ennis.

Atlanta, Ga.

HIGH MUSEUM OF ART—
March—Paintings, John Carlson.

Louisville, Ky.

J. B. SPEED MEMORIAL MUSEUM—
Jan.-March—Ballard collection of oriental rugs.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—
To April 15—Children's oriental exhibit.

CARSON PIRIE SCOTT & CO.—
Feb. 18-March 10—Walter Griffin.

CHICAGO GALLERIES ASSN.—
Feb. 19-March 12—Emily Groom, Irma Rene Koen, Charles W. Dahlgreen.
March 14-April 4—Gerald A. Frank, Lucile Hartrath, Marie Blanke.

Decatur, Ill.

DECATUR ART INSTITUTE—
March—Prof. George Raab and pupils; Lillian Scalzo; Dan Lutz.

Rockford, Ill.

ROCKFORD ART ASSOCIATION—
To March 18—Hugh Breckenridge.
March 18-31—International etching show.

Springfield, Ill.

SPRINGFIELD ART ASSN.—
March—Paintings, Louis E. Jones.

ILLINOIS STATE MUSEUM—
Jan. 13-April 15—Third annual exhibition, Illinois Academy of the Fine Arts.

Fort Wayne, Ind.

FORT WAYNE MUSEUM—
March—Water colors by Ohio artists.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—
March—Annual exhibition, Indiana Artists.
To March 16—Soap Sculpture.

THE ARTISTS' SHOPS—
March—Old masters, Brown County artists.

PETTIS GALLERY—
To March 18—Edward Sitzman.

Richmond, Ind.

ART ASSOCIATION—
To March 14—Textiles, Mildred Williams.
March 15-31—Paintings, Susan Ricker Knox; soap sculpture.

Cedar Rapids, Ia.

THE LITTLE GALLERY—
To March 22—Cedar Rapids Artists.

New Orleans, La.

ISAAC DELGADO MUSEUM—
March 3-26—28th annual exhibition, Art Association of New Orleans.
March 30-April 18—New Orleans Art League.
ARTS & CRAFTS CLUB—
To March 29—Decorative art.

Portland, Me.

SWEAT MEMORIAL MUSEUM—
March—Annual spring exhibition.

Baltimore, Md.

PURNELL ART GALLERIES—
To March 31—Contemporary etchings, weekly changes.

Amherst, Mass.

MASS. AGRICULTURAL COLLEGE—
To March 31—Paintings, Leo J. Meissner.

Boston, Mass.

MUSEUM OF FINE ARTS—
March—Loan exhibition of XVIIIth, XIXth and XXth century water colors.

CASSON GALLERIES—
March—Etchings, Durer and Rembrandt.

GUILD OF BOSTON ARTISTS—
To March 16—Paintings, Lilla C. Perry.

SOCIETY OF ARTS AND CRAFTS—
To March 20—Garden Pottery, William Mercer.

Springfield, Mass.

CITY LIBRARY—
March 9-24—10th annual exhibition, Springfield Art League.

J. H. MILLER GALLERY—
To March 25—Paintings, Bertus Pieterz.

Worcester, Mass.

WORCESTER ART MUSEUM—
March—Loan exhibition of American XVIIIth century art owned in and near Worcester.

Detroit, Mich.

SOCIETY OF ARTS AND CRAFTS—
March 18-April 8—Ecclesiastical art.
March—American Indian Portraits, Winold Reiss.

HANNA ART GALLERIES—
To March 16—26th annual exhibition Detroit Society of Women Painters.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—
March—Paintings, E. W. Redfield; exhibition of small paintings by New York artists.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—
March—American paintings; monotypes, Gustave Verbeek; modern decorative arts.

Kansas City, Mo.

FINDLAY ART GALLERIES—
March—Etchings, Warren Davis.
KANSAS CITY ART INSTITUTE—
To March 21—Historical painted and printed fabrics; paintings, Joseph Fleck; architectural drawings.

St. Louis, Mo.

CITY ART MUSEUM—
To March 15—Daumier lithographs.
March 15-April 14—International Water Color Exhibition.
M. A. NEWHOUSE & SON—
March—Paintings, Allan Cram.

JOHN LEVY GALLERIES

Paintings

559 Fifth Avenue

NEW YORK

MAX SAFRON ART GALLERIES—

Indefinite—American and foreign paintings.

SHORTRIDGE GALLERIES—

March—Paintings, John Inglis.

ST. LOUIS ARTISTS' GUILD—

March 15-April 15—Paintings, Tom P. Barnett.

Montclair, N. J.**MONTCLAIR ART MUSEUM—**

Feb. 9-March 17—Brooklyn Society of Etchers.

To April 7—Paintings, Sidney M. Chase.

Newark, N. J.**NEWARK MUSEUM—**

To April 5—Paintings by California artists;

loan exhibit of dolls.

Ridgewood, N. J.**ART STUDENTS' GUILD—**

To March 11—Edgewater Looms tapestries.

Santa Fe, N. M.**MUSEUM OF NEW MEXICO—**

March—Paintings, Peter Hurd, Fremont Ellis,

Carl Redin; group of modernists.

Brooklyn, N. Y.**BROOKLYN MUSEUM—**

March—39th annual Exhibition of Pictorial

Photography.

NEIGHBORHOOD CLUB—

To March 16—Paintings, Prince Nicholas Kara-

georgevitch.

March 18-30—Paintings, Stanislaw Rembski.

Buffalo, N. Y.**ALBRIGHT ART GALLERY—**

To March 24—Child Hassam retrospective ex-

hibition.

Elmira, N. Y.**ARNOT ART GALLERY—**

March—Reproductions of famous paintings.

New Rochelle, N. Y.**ART ASSOCIATION (Public Library)—**

To March 30—Ship models.

New York, N. Y.**METROPOLITAN MUSEUM—**

Through Sept. 2—11th exhibition of American

Industrial Art.

March—Loan exhibition embroideries and cos-

tume accessories from Mrs. Philip Lehman;

Japanese actor prints and No robes, lent by

Louis V. Ledoux; Peruvian textiles; selected

masterpieces of prints.

ART CENTER—

March—Fifty Prints of the Year; Durant pot-

tery; N. Y. Society of Craftsmen; Mexican

craftwork.

To March 16—N. Y. Society of Ceramic Arts;

American antiques; paintings, Chester Leich;

paintings, prints, Ralph Fabri.

AMERICAN FINE ARTS GALLERIES—

March 20-April 7—104th annual exhibition of

the National Academy of Design.

AM. ACAD. OF ARTS AND LETTERS—

To March 31—E. A. Abbey memorial exhibition.

AINSLIE GALLERIES—

To March 15—Maxwell Foster; J. Randolph

Brown; paintings, etchings, Chester Leich.

ANDERSON GALLERIES—

To March 23—Gesso panels by Frances Burr.

ARDEN GALLERY—

March-May—6th annual exhibition, Landscape

Architects.

ARTS COUNCIL (HOTEL BARBIZON)—

March—Archipenko ceramics; hooked rugs.

BABCOCK GALLERIES—

To March 16—Paintings, Henry S. Eddy.

March 18-30—Water colors, C. W. Hawthorne.

BROWN-ROBERTSON CO., INC.—

Indefinite—Color prints by British and Amer-

ican artists; paintings.

BRUMMER GALLERY—

To March 16—A. S. Baylinson; Morris Kantor.

DE HAUKE GALLERIES—

To March 23—Exhibition, contemporary French

painters.

DOWNTOWN GALLERY—

To March 24—Sculpture, Daniel Ferguson.

DUDENSING GALLERIES—

To March 31—Paintings by P. Mangravite.

DURAND-RUEL GALLERIES—

To March 16—Paintings, Feodor Zakharov.

FRICHER GALLERY—

THE FIFTEEN GALLERY—

To March 15—Sculptures, Helene Sardeau.

G. R. D. STUDIO—

To March 23—Kimon Nicolaides.

PASCAL M. GATTERDAM GALLERY—

March—Paintings by American artists.

GRAND CENTRAL GALLERIES—

To March 16—Howard Giles.

March 19-30—Paintings, Spencer Nichols.

GREENER ART GALLERY—

Indefinite—Old and modern pictures.

JULIUS G. HAAS—

To March 18—Water colors by Sarka.

HARLOW, McDONALD & CO.—

To March 16—Etchings, Joseph Pennell.

THE GALLERY OF P. JACKSON HIGGS—

Paintings by old masters; ancient sculpture;

Greek, Roman, Syrian, Egyptian glass and

antiquities.

HOLT GALLERY—

To April 5—Paintings, Jean Jacques Pfister;

sculpture, Willard Paddock.

INTIMATE GALLERY (Anderson's)—

Feb. 4-March 17—Georgia O'Keeffe.

FREDERICK KEPPEL & CO.—

To March 16—Etchings, C. H. Woodbury.

KLEINBERGER GALLERIES—

To March 23—Portraits, still lifes, Marchioness

of Queensberry.

Indefinite—Old masters.

MACBETH GALLERY—

To March 18—Marines, Stanley W. Woodward.

March 19-April 1—Water colors, Frederick C.

Frieske; Louisiana pastels, Will H. Stevens.

MILCH GALLERIES—

March 11-23—Figure paintings, Louis Ritman;

water colors, Charles Polowetski.

March 25-April 6—Landscapes, Frank V. Du-

Mond; water colors, Armin Hanson; sculp-

tures, Roy Sheldon.

MONTROSS GALLERY—

To March 23—Paintings, Bryson Burroughs.

NATIONAL ARTS CLUB—

To March 29—Junior artists of the club.

NAT'L ASS'N WOM. PAINTERS & SCULP-

TORS—

To March 30—Exhibition of decorative paintings.

NEUMANN'S PRINT ROOM—

To March 16—Benjamin Kopman.

March 19-April 11—Graphic Arts of Six Cen-

turies; centenary exhibition of the etchings

of Jean Louis de Marne.

NEWHOUSE GALLERIES—

March—Portraits, Leon Gordon.

OPPORTUNITY GALLERY (Art Center)—

To March 14—Exhibit selected by Yasuo Kuni-

yoshi.

PUBLIC LIBRARY—

Indefinite—100 American engravers; engravings

after portraits by Gilbert Stuart; lithographs

by R. P. Bonington; American historical

prints, views of cities.

REINHARDT GALLERIES—

Feb. 23-March 16—Paintings of women and chil-

dren by masters from the XVth to the XXth

century.

SALMAGUNDI CLUB—

To March 22—Annual exhibition by members.

SCHULTHEIS GALLERIES—

Permanent—American and foreign artists.

JACQUES SELIGMANN & CO., INC.—

Permanent exhibition of ancient paintings, tap-

estries and furniture.

E. & A. SILBERMAN—

Jan. to June—Old masters and antiques.

SOCIETY OF INDEPENDENT ARTISTS—

March 8-31—13th annual show, Waldorf-Astoria.

VERNAV GALLERIES—

Wetherfield collection of

old English clocks; paneled rooms; sporting

prints; Old English furniture and objects of

art.

WESTON GALLERIES—

Exhibitions of contemporary art: old masters

WHITNEY STUDIO GALLERIES—

To March 23—Paintings, Nan Watson; A. E.

Cederquist.

WALDORF-ASTORIA ROOF—

To March 31—13th annual show, Society of

independent Artists.

WEYHE GALLERY—

March 18-30—Drawings, drypoints, Peggy Ba-

con.

WILDENSTEIN GALLERIES—

March—Paintings, water colors, Pierre Laprade

water colors, Carl W. Peters.

Rochester, N. Y.**MEMORIAL ART GALLERY—**

Feb.-March—Loan exhibition oriental rugs;

water colors, Carl W. Peters.

Syracuse, N. Y.**SYRACUSE MUSEUM—**

March—Hayley Lever.

Wilmington, N. C.**THE ART LEAGUE—**

To March 19—Washington Landscape Club.

Akron, O.**AKRON ART INSTITUTE—**

March—Paintings, Claude Buck.

Athens, O.**OHIO UNIVERSITY—**

March 2-16—Paintings by Contemporary Amer-

icans.

Cincinnati, O.**CINCINNATI MUSEUM—**

March—Paintings, Norbert Heerman; "Fifty

Prints of the Year."

CLOSSON GALLERIES—

To March 16—Wilbur Adam.

TRAXEL ART CO.—

To March 16—Paintings, J. W. Kennedy.

March 17-30—Paintings, Ralph Sowell, Louise

Blinn.

Cleveland, O.**CLEVELAND MUSEUM—**

To March 23—International Exhibition of Cera-

mic Art; contemporary French prints; historic

textiles; Japanese puppets, batiks.

CLEVELAND ART CENTER—

March—Cleveland architects.

Columbus, O.**GALLERY OF FINE ARTS—**

March—Chicago World's Fair posters, Portraits

of Columbus Citizens; Ohio Print Makers.

Dayton, O.**DAYTON ART INSTITUTE—**

Feb. 25-March 17—Dayton architects.

To March 25—Fifty Prints of the Year.

To April 18—American Book Illustrations.

Toledo, O.**TOLEDO MUSEUM OF ART—**

March—Paintings, George LaChance; National

Society of Mural Painters; Toledo Pictorial

Photographers; international print show.

Youngstown, O.**BUTLER ART INSTITUTE—**

March 14-April 8—Portraits of women.

Norman, Okla.**UNIVERSITY OF OKLAHOMA—**

To March 23—Drawing by Mestrovic.

Portland, Ore.**PORTLAND ART ASSOCIATION—**

To March 19—French Post-Impressionists.

Philadelphia, Pa.**PA. ACADEMY OF FINE ARTS—**

Jan. 27-March 17—124th annual exhibition of

oils and sculpture.

PHILADELPHIA ART ALLIANCE—

March—Prints, Wharton Escherick; modern

paintings by Philadelphia artists.

THE ART CLUB—

To March 20—Annual exhibition, Fellowship of

the Pennsylvania Academy of the Fine Arts.

PHILADELPHIA PRINT CLUB—

To March 27—Third annual exhibition, Amer-

ican 'block prints.

PHILADELPHIA SKETCH CLUB—

To March 16—Annual exhibition of water colors

and black-and-white. Fellowship of the Penn-

sylvania Academy.

PLASTIC CLUB—

March 20-April 10—Exhibition, paintings and

sculpture.

UNIVERSITY MUSEUM—

March—Exhibition of early Chinese Fresco from

the Honan district.

Pittsburgh, Pa.**CARNEGIE INSTITUTE—**

To March 14—19th annual exhibition, Associated

Artists of Pittsburgh.

Providence, R. I.**NATHANIEL M. VOSE GALLERY—**

March—American paintings and prints.

Memphis, Tenn.**BROOKS MEMORIAL ART GALLERY—**

March—Paintings, Jane Peterson; silk murals,

Lydia Bush-Brown; bronzes, Angel, Maria

de Rosa; prints, Arthur Davies.

Dallas, Tex.**HIGHLAND PARK GALLERY—**

To March 20—E. C. Eisenlohr, Frank Klepper,

Alexandre Hogue, Revo Bassett.

March 20-April 5—Fred and Edith Kroger

Nagler.

Fort Worth, Tex.**FORT WORTH MUSEUM—**

Feb. 26-March 12—Paintings, Elliot Clark, Karl

Anderson, Murray P. Bewley, Luis Mora.

March 18-April 26—Paintings, Power O'Malley.

Houston, Tex.**MUSEUM OF FINE ARTS—**

March—Charles W. Hawthorne, Lawton T.

Blackmon, Alexandra Hogue, Isabel Whitney.

HERZOG GALLERIES—

March—Etchings, Juliet White Gross; paintings,

European artists; antique jewelry; Georgian

silver.

San Antonio, Tex.**WITTE MEMORIAL MUSEUM—**

To March 15—Paintings, Wayman Adams.

March 15-31—Exhibition of paintings (A.F.A.).

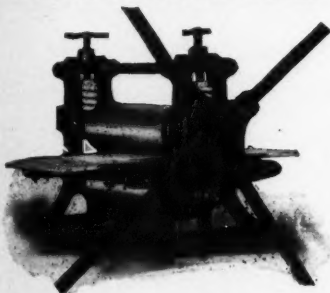
Salt Lake City, Utah

Pelican



DRAWING INKS

"VAL'S"
PORTABLE ETCHING PRESS



Built for life-time wear. Steel Rollers; Steel Table.
Small size press accommodates paper up to
16 inches wide. Price.....\$110.00
Small size press accommodate paper up to
10 inches wide. Price.....\$75.00


THE PALETTE ART CO.
257 FIFTH AVE. NEW YORK
Write for Circular on Etching Tools and Materials

WE WANT YOU

■ TO ACTUALLY USE OUR COLORS
FOR THAT IS THE ONLY WAY
WE CAN ADEQUATELY DE-
SCRIBE THEIR QUALITIES AND
SUBSTANTIATE OUR CLAIMS
THAT THEY ARE SUITABLE
FOR REALISTIC RENDERING OR
DECORATIVE TREATMENT;
THEY ARE THE IDEAL MEDIUM
FOR SKETCHING SUPERIOR TO
EITHER OIL OR WATER CO-
LORS. FOR TWO DOLLARS WE
CAN SEND YOU AN ASSORT-
MENT AND WE KNOW YOU
WILL HAVE MORE THAN TWICE
THAT AMOUNT OF FUN AND
RESULT. SEND YOUR CHECK
TODAY.

**The MARTINI ARTISTS COLOR
LABORATORIES**
97 HARRIS AVE., L. I. CITY, N. Y.

WEBER
Artists Colors



Hold the implicit confidence of
the American artist because
of their smoothness, brilliance,
purity and permanence. -
Ask your dealer.

OIL
WATER
TEMPERA
PASTEL

The advertising columns of THE ART
DIGEST have become a directory of dealers
in artists' supplies.

Seattle, Wash.

HENRY GALLERY (N. of W.)—
March—Paintings, Raymond Hill; first annual
Northwest Print Makers Exhibition.
ART INSTITUTE OF SEATTLE—
March—Paintings, prints, Rockwell Kent; Ber-
tram G. Goodhue, drawings; etchings, Thomas
Handforth; Herte, looms tapestries.
SCHNEIDER ART GALLERIES—
Indefinite—American and Foreign artists.

Spokane, Wash.

SPOKANE ART MUSEUM—
March 19-April 9—Paintings, M. Calvert Mc-
Kechnie.

Appleton, Wis.

To Feb. 28—Drawings, Thornton Oakley (A. F.
A.).

Milwaukee, Wis.

MILWAUKEE ART INSTITUTE—
March 15-31—Wood blocks, Leo J. Meissner;
paintings, Zubiaurre brothers; primitive Af-
rican art.
MILWAUKEE JOURNAL GALLERY—
Feb.-March—Arthur Nicholson Colt, Janet Reid
Thompson and 16 Wisconsin Artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—
March—Paintings, Francois Gos; wood blocks,
Keith.

Accommodating

It is indeed a pleasure for an artist to
have a customer like Maharajah Jam Sahib
of Nawanagar, better known as "Ranji,"
the cricketer. A story is being told in Lon-
don of the manner in which he accommo-
dated Herbert Heseltine, sculptor of prize
horses, who was commissioned to make an
equestrian statue of the maharajah for a
monument to be erected in the middle of a
lake in front of a 15th century fortress in
India.

The sculptor, in his patron's palace at
Jamnagar, prepared a number of studies of
Ranji's favorite horse, an animal of the
peculiar breed that figures in ancient Persian
miniatures, but he expressed his regret to
his patron that, back in England, he would
have to work from sketches instead of mod-
elling direct from the horse.

One morning, after his return, "Ranji's"
racehorse trainer knocker at the studio door.
He had brought the horse.

BLOCKX COLORS



**OIL, WATER AND
POWDER COLORS**
"The Finest in the World—
Standard of the Colormen"

From J. Blockx Fils Book
**A COMPENDIUM
OF PAINTING**

I trust I shall not be con-
sidered to be actuated by
any mercenary desire, for
my aim soars far higher.
Moved as much by the love
of Art as by the desire of
instructing others, I would
put into operation every
practical means of pre-
serving the noblest products
of the human mind.
J. BLOCKX FILS.

Insist on Blockx Colors
Write us, for list, if your
dealer cannot supply you.

Sole Agents

ERNST H. FRIEDRICH, Inc.
129-131 WEST 31st ST., NEW YORK

**NEW YORK
FRAME & PICTURE CO.**
116 FULTON ST., N. Y.
Manufacturers of
PICTURE FRAMES
"Artistic Framing Our Specialty"

**Hurley
Pastel Crayons**

are the shorthand medium for sketching
from nature. They are crisp, brilliant and
velvety—but

They Do Not Rub Off

Try them on your next sketching trip: you
will find them both useful and entertaining.
Sketches can be carried home, facing each
other, without smudging.

Beautiful effects can be gotten with them
on SILK and other FABRICS. Being acid
proof and waterproof ETCHERS use them
for STOPPING OUT. Make notes of form,
color and composition—out of doors; trans-
late these notes into a larger painting in
oil—at home and undisturbed—a method
used by some of our most successful
painters. 20 colors, \$1.25; 40 colors, \$1.50
postpaid. Write for Color Card, A.

THE ST. JAMES PRESS

2112 St. James Ave., CINCINNATI, O.
[Mention the Art Digest]

Artists' Materials

Exclusively!



SCHNEIDER & CO., Inc

123 W. 68th St. TRAFalgar 8553

"Colours the Masters Use"

Artists' Materials

Mat Water Colours
"Coroline" Poster Colours
Show Card Colours
Winsor White
Aerograph Colours
Oils & Varnishes
Canvas & Brushes
Easels & Sketch Boxes
Smocks
Drawing Paper & Board
Sketching Boards &
Blocks
Cut Stencils
Etching Materials & Tools
Pen Painting Outfits
Hand Books on Arts &
Crafts

Ask Your Dealer or
Send 10c for Catalogue

**WATER
COLOURS
OIL
COLOURS**

WINSOR & NEWTON
INCORPORATED
Everything for the Artist
31 EAST 17th ST. NEW YORK

COLOR WORK

LIGHT

Approved
and used
by many
prominent
Artists.

Other lamps shown
in Free Booklet

Macbeth Daylighting Co., Inc.
231 West 17th St., New York

THE ART DIGEST is read by more artists
and art students than any other publication.

This Painting May Some Day Figure in a "Slander of Title" Suit

A third-year art student was shown the accompanying photograph by THE ART DIGEST and asked whether the fresco was Florentine, Pre-Raphaelite or modern. The answer was "Florentine." In the year 2629, if the painting survives and somebody sues the Duveen of that day for "slander of title," what a fine time the experts will have telling the jury what they know.

The creator of this "Annunciation" is an American girl, and she painted it for a new church at Montereau, near Fontainebleau, where she was a student of the American school, whose Prof. Gray designed the church edifice.

Miss Dobson, from Syracuse, and Miss Bertha Bates, of Philadelphia, are the only two Americans of their sex to be elected members of the Association of French Fresco Artists. They were proposed by M. Paul Baudouin, professor of the Ecole des



"The Annunciation," by the Artist Named in the Article Below.

Beaux-Arts, who did the frescoes at the Petit Palais. Miss Dobson studied at the Pennsylvania Academy and afterwards

taught at Syracuse University. Perhaps she does not realize the vexations she is likely to bring to "posterity."

A Classified Index of THE ART DIGEST'S Advertisers

ANTIQUES

Antique Shop, 682 Main St. Fitchburg, Mass.

Ralph Chait, 19 E. 56th St., N. Y.

Ehrich's, 36 E. 57th St., N. Y.

J. J. Gillespie Co., 639 Liberty Av., Pittsburgh.

Rene Gimpel, Hotel Ambassador, N. Y.

Heeramanek, 724 5th Av., N. Y.

Hervog's, 3619 Main St., Houston, Tex.

P. Jackson Higgs, 11 E. 54th St., N. Y.

Kelekian, 598 Madison Av., N. Y.

Thomas J. Kerr, 510 Madison Av., N. Y.

Knudsen, 9 Rue Scribe, Paris, France.

Little Gallery, 29 W. 56th St., N. Y.

Naxare-Ara, 3 Av. Pierre 1st de Serbie, Paris.

Grace Nicholson, 46 N. Los Robles Av., Pasadena, Cal.

J. Hotli, 334 Bld. Hausman, Paris.

Jacques Seligmann & Co., 3 E. 51st St., N. Y.

Vernay, 19 E. 54th St., N. Y.

Henry V. Well, 247 E. 57th St., N. Y.

Wildenstein, 447 5th Av., N. Y.

ANTIQUE FABRICS

Castro, 749 Madison Av., N. Y.

Lorencon, 678 Madison Av., N. Y.

ARMS AND ARMOUR

Bachereau, 46 Rue de Provence, Paris, France.

ART BOOKS

Brown-Robertson Co., 424 Madison Av., N. Y.

National Publishing Society, Mountain Lake Park, Md.

Winsor & Newton, 31 E. 17th St., N. Y.

ART EXPERTS

Maurice Goldblatt, 318 S. Mich., Chicago.

ART GALLERIES

LONDON—

French Gallery, 120 Pall Mall.

J. Lezer & Son, 13 Duke St., St. James.

Leicester Galleries, Leicester Square.

Redfern Gallery, 27 Old Bond St.

A. Reid & Lefevre, Ltd., 1a King St., St. James.

Max Rothchild, 23 Sackville St.

Independent Gallery, 7a Grafton St.

PARIS—

A. Alard, 20 Rue des Capucines.

Marcel Bernheim, 2 bis Rue Caumartin.

Bignou, 8 Rue la Boetie.

Th. Briant, 32 Rue de Berri.

Brimo de Laroussille, 34 Rue Lafayette.

L. Cornillon, 21 Quai Voltaire.

Ch. A. Girard, 1 Rue Edouard VII.

Le Goup, 5 Bld. de la Madeleine.

J. Herbrand, 31 Rue le Peletier.

E. Le Roy & Co., 9 Rue Scribe.

Galerie Locarno, 15 Rue Lamotte.

Lucas-Moreno, 23 Rue de la Victoire.

Leon Marseille, 16 Rue de Seine.

Arthur Sambon, 7 Square Messine.

Simonson & Co., 19 Rue Caumartin.

M. & R. Stora, 32 Bld. Hausmann.

J. Watellin, 11 Rue Auber.

Galerie Zak, Place St. Germain des Pres.

Zborowski, 26 Rue de Seine.

LOS ANGELES, CAL.—

Newhouse Galleries, 2609 W. 7th St.

PASADENA, CAL.—

Grace Nicholson, 46 N. Los Robles Av.

SAN FRANCISCO, CAL.—

Beaux Arts Galerie, 116 Maiden Lane.

WASHINGTON, D. C.—

Yorke Gallery, 2000 S. St.

CHICAGO, ILL.—

Carson, Pirie Scott & Co.

Chicago Galleries, 220 N. Mich.

BALTIMORE, MD.—

Purnell Galleries.

BOSTON, MASS.—

Grace Horne's, Stuart at Dartmouth.

Robert C. Vose, 559 Boylston St.

ST. LOUIS, MO.—

Newhouse Galleries, 484 N. Kingsbury Blvd., St. Louis, Mo.

Newhouse, 484 N. Kingshighway Bl.

Max Safran Galleries, 4398 Olive.

KANSAS CITY, MO.—

Findlay Galleries, 1225 Balt. St.

NEWARK, N. J.—

Cantore, 17 Washington St.

BUFFALO, N. Y.—

Broderick, 436 Virginia St.

NEW YORK—

Ainslie Galleries, 677 Fifth Av.

Bolmont Galleries, 137 E. 57th.

Balzac Galleries, 40 E. 57th St.

Brunner Galleries, 27 E. 57th.

Buchanan Galleries, 558 Madison.

Frans Bufo & Sons, 52 W. 57th.

Cole Art Galleries, 128 W. 49th.

De Hauke & Co., 3 E. 51st St.

Downtown Gallery, 113 W. 19th.

Dudensing Galleries, 5 E. 57th.

Durand-Ruel Galleries, 12 E. 57th.

Albert Du Vannes, 19 E. 57th St.

Ehrlich Galleries, 36 E. 57th St.

Ferragil Galleries, 37 E. 57th St.

The Fifteen Gallery, 7 E. 48th.

Gallery of P. Jackson Higgs, 11 E. 54th St.

Pascal Gatterdam, 145 W. 57th.

Grand Central Art Galleries, 15 Vanderbilt Av.

Greener Art Gallery, 157 W. 72nd St., N. Y. C.

Guarino Gallery, 600 Madison Av.

Helos Hackett Gallery, 9 E. 57th.

Hyman & Son, 715 Lexington Av.

Thos. J. Kerr, 510 Madison Av.

Kleinberger, 12 E. 54th St.

John Levy Galleries, 559 5th Av.

Levis & Simmons, 720 5th Av.

Little Gallery, 29 W. 56th St.

Macbeth Gallery, 15 E. 57th St.

Metropolitan Galleries, 578 Mad.

Milch Galleries, 108 W. 57th St.

Morton Galleries, 49 W. 57th St.

J. E. Neumann, 25 W. 57th St.

Newhouse Galleries, 11 E. 57th.

Arthur U. Newton, 665 5th Av.

Reinhardt Galleries, 720 5th Av.

Paul Rosenberg & Co., 647 5th.

Schulthels, 143 Fulton St.

Seligmann & Co., 3 E. 51st St.

Van Diemen Galleries, 21 E. 57th.

Weston Galleries, 644 Madison Av.

Whitner Studio Gallery, 10 W. 6th St.

Wildenstein & Co., 647 5th Av.

Howard Young Galleries, 634 5th.

PITTSBURGH, PA.—

J. J. Gillespie & Co., 639 Liberty.

PROVIDENCE, R. I.—

Nathaniel M. Vose, 131 Wash. St.

HOUSTON, TEXAS—

Horas Galleries, 3619 Main St.

SALT LAKE CITY, UTAH—

Alice Merrill Horne, 868 2nd Av.

ARTISTS' SUPPLIES

E. H. Friedrichs, Inc., 129 W. 31st, N. Y.

Martini Artists Color Lab., 97 Har-rie Av., L. I. City, N. Y.

Pelican Works—Gunter Wagner, 34 E. 23rd St., N. Y.

Schneider & Co., 123 W. 68th St., N. Y.

Winsor & Newton, 31 E. 17th St., N. Y.

F. Weber Co., 126 S. 12th St., Philadelphia.

CASTS, STATUARY

P. P. Caproni & Bro., Inc., 1914 Wash. St., Boston, Mass.

Florentine Art Plaster Co., 2217 Chestnut St., Philadelphia, Pa.

FRAMERS

N. Y. Frame & Picture Co., 116 Fulton St., N. Y. C.

LAMPS AND LIGHTING

Macbeth Daylighting Co., 231 W. 17th St., N. Y.

PACKERS AND SHIPPERS

Artists Packing & Shipping Co., 129 W. 54th St., N. Y.

Cheneu, 5 Rue de la Terrasse, Paris.

R. Lerondelle, 76 Rue Blanche, Paris.

Chas. Fottler, 14 Rue Gallion, Paris.

PHOTOGRAPHERS

Carl Klein, 9 E. 59th St., N. Y.

PRINTS

Art Extension Society, Westport, Conn.

Brown-Robertson, 424 Madison Av., N. Y.

E. B. Courvoisier Co., 474 Post St., San Francisco, Cal.

Gordon Dunthorne, 1726 Connecticut Av., Washington.

Fine Art Society, 148 New Bond St., London.

Findlay Galleries, 1225 Baltimore St., Kansas City.

J. J. Gillespie Co., 639 Liberty Av., Pittsburgh.

Marcel Guist, 4 Rue Volney, Paris.

Marcel Galleries, Baltimore.

A. Risner, 40 E. 49th St., N. Y.

Robertson-Dechamps Gallery, 415 Madison Av., N. Y.

Mabel Ulrich's Print Shops, Minneapolis and St. Paul.

RAKE BOOKS, MANUSCRIPTS

W. R. Benjamin, 578 Madison Av., N. Y.

Brick Row Bookshop, Inc., 43 E. 50th St., N. Y.

T. J. Cannon, Inc., 665 Fifth Av., N. Y.

G. Hess, Munich.

RESTORES

Chas. Chiantelli, 572 Lexington Av., N. Y.

M. J. Rougeron, 101 Park Av., N. Y.

SCHOOLS OF ART

Abbott School of Fine and Com. Art, 1624 H St., NW., Washington

Alexander Archipenko, 16 W. 61st St., N. Y.

X. J. Barile, 7 W. 14th St., N. Y.

Boston Museum School, Fenway M., Boston, Mass.

Broadmoor Art Academy, 39 W. Dale St., Colorado Springs, Colo.

Brooklyn Art School, 184 Livingston St., Brooklyn.

Calif. School of Arts and Crafts, Oakland.

Calif. School of Fine Arts, Chestnut and Jones, San Francisco.

Scott Carbee School, 126 Mass. Av., Boston.

Chappell School of Art, 1300 Logan St., Denver.

Chester Springs School, Chester Springs, Pa.

Corscoran School of Art, Washington.

A. K. Cross, Winthrop Sta., Boston.

Dallas Art Institute, Dallas, Texas.

Dayton Art Institute, Dayton, Ohio.

Design and Liberal Arts, 212 C. P. South, N. Y.

Designers Art School, 376 Boylston St., Boston.

Vesper George School, 42 St. Du-oloph St., Boston.

Harford Art School, Harford, Md.

Kansas City Art Institute, 100 Warwick Blvd., Kansas City, Mo.

Layton School of Art, Milwaukee.

Martinet School of Art, 19 E. Franklin St., Baltimore.

Marriland Institute, Baltimore.

Master Institute of United Arts, 313 W. 105 St., N. Y.

Metropolitan Art School, 44 W. 57th St., N. Y.

Naum Los, 1947 Broadway, N. Y.

N. Y. Inst. of Photos., 19 W. 19th St., N. Y.

N. Y. School of App. Design for Women, 160 Lexington Av., N. Y.

N. Y. School of Fine & Applied Art, 229 Broadway, N. Y.

Ohio University, Athens, Ohio.

Otis Art Institute, 2401 Wilshire Blvd., Los Angeles.

Penn. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.

Phila. School of Design for Women, Broadway and Master, Phila.

Pratt Institute, Brooklyn.

School of the Arts, 916 Sta. Barbara St., Santa Barbara, Cal.

School of Design and Liberal Arts, 212 C. P. South, N. Y.

A. S. Spanner, 105 W. 57th St., N. Y.

Studio School of Art Phot., 3 W. 50th St., N. Y.

Syracuse University, Syracuse.

Thurn School of Modern Art, 611 Carnegie Hall, N. Y.

Traphagen School of Fashion, 169 Broadway, N. Y.

Washington University, St. Louis.

Webster Art School, Provincetown, Mass.

C. H. White School of Photos., 460 W. 144th St., N. Y.

Guy Wiggins, Lyme, Conn.

Wilmington Academy of Art, Wilmington, Del.

Worcester Art Museum School, Highland St., Worcester, Mass.

ART SCHOOLS—TRAVEL TOURS

Geo. Elmer Browne, 53 W. 57th St.

Boyd Tours (Henry B. Snell), 311 5th Ave., N. Y.

Suit



Perhaps she
she is likely

14th St., N. Y.
Fenway Rd.

Army, 30 W.
Springs, Colo.

184 Livingston

and Crafts.

Arts, Chestnut

San Francisco.

26 Mass. Av.

Art, 1300 Logan

school, Chester

Art, Washing-

Sta., Boston.

Dallas, Texas.

Dayton, Ohio.

Arts, 213 C. P.

376 Boylston

1, 42 St. De-

Hartford.

Institute, 300

Kansas City.

t, Milwaukee.

Art, 19 E.

more.

Baltimore.

United Arts

Y.

chool, 68 W.

Way, N. Y.

., 10 W. 3rd

p. Design for

on Av., N. Y.

ine & Applied

r. N. Y.

ene, Ohio.

2401 Wilshire

he Fine Arts

Phila., Pa.

rn for Women

ster, Phila.

Allyn.

914 Sta. Bar-

arbara, Cal.

Liberal Arts

Y.

W. 67th St.

Art Photog. 35

Syracuse.

dera Art, 111

Y.

Fashion, 100

r. St. Louis.

Provincetown.

l of Photo.

N. Y.

Conn.

of Art, W.

um School, N.

cester, Mass.

AVEL TOURS

58 W. 67th St.

B. Snell, 70